FAMILY THERAPY

John Taylor on Bush's Convention

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NEW YORK

CONNING THE MEDIA

Lester Coleman

By Christopher Byron

TIME

THE UNTOLD STORY OF PAN AM 103

a journalistic rogue duped

the story

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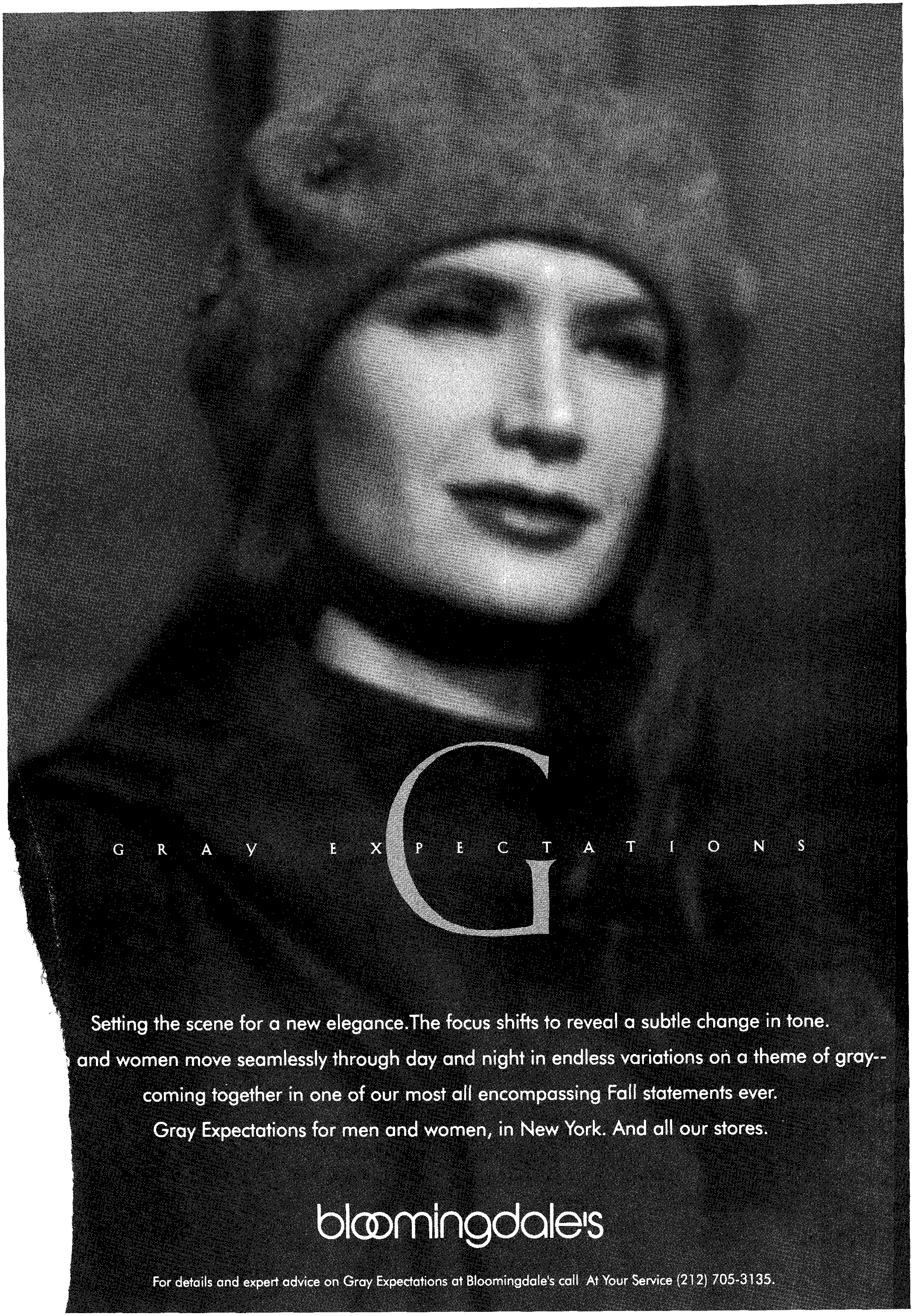

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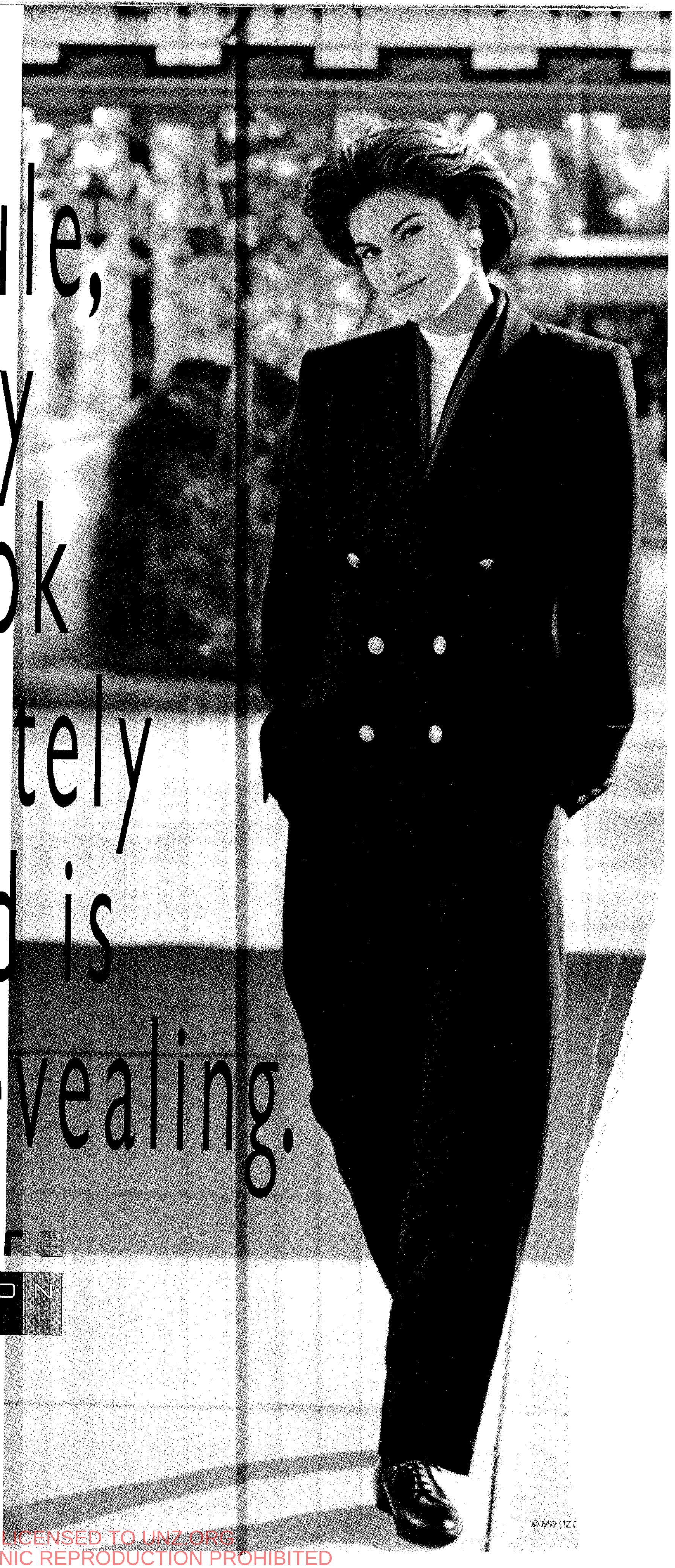

As a rule, the way you look completely dressed is very revealing.

Liz claiborne

COLLECTION

© 1992 LIZ C

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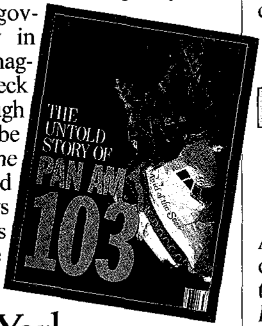
BY JOHN TAYLOR

The Republican National Convention, John Taylor reports, was a feast of demonology. In Houston, Pat Buchanan added to the campaign's sexual subtext. He called the Democrats more than closet *liberals.* Their convention, he said, was a masquerade ball—an exercise in cross-dressing. Of course, Clinton himself was attacked. But not just as a bad governor. He was a draft dodger—a "parasite." And Alan Simpson saw Faust.

28 Conning the Media

BY CHRISTOPHER BYRON

On April 20, *Time*'s cover blared: THE UNTOLD STORY OF PAN AM 103. It might have read "The Untrue Story." *Time* was taken in by a rogue journalist—Lester Coleman (left), who peddled a conspiracy theory alleging U.S.-government complicity in the bombing. The magazine did little to check out Coleman, but printed his story—even though *Time*'s Washington bureau said it should be illed. But the journalists at *Time* weren't the rst to be gulled by Coleman. Earlier, he'd un tales for ABC and NBC. The saga, says rnalist Peter Arnett, who knew Coleman, is worst possible dream for people in the s business."



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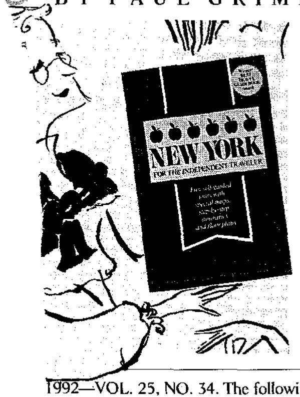
BY PAUL GRIMES



When it comes to New York, everyone's an expert. Guidebooks, guidebooks everywhere . . . with fabulous tips. Like: Bus drivers "will be mortally offended if you do not rush up and salute them like old friends, then thank them as you disembark." How can you tell the good books from the clunkers? With *this* guide. Paul Grimes read 100 manuals. Here, the best—and the laughable.

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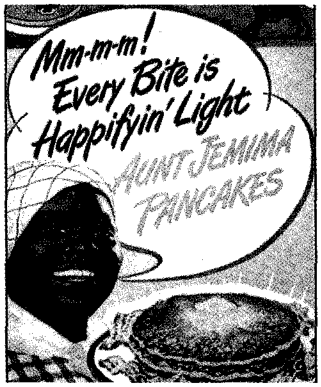

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center left, Harry Benson; bottom left, Charlie Samuels; center top, Les Jörgensen; right, Louis Goldman/Columbia.
y Gary Hallgren.

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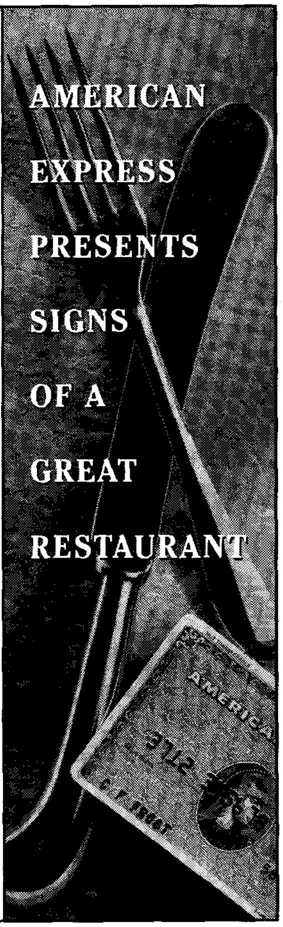

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THE LONG

VIEW:

NAVY RANKS

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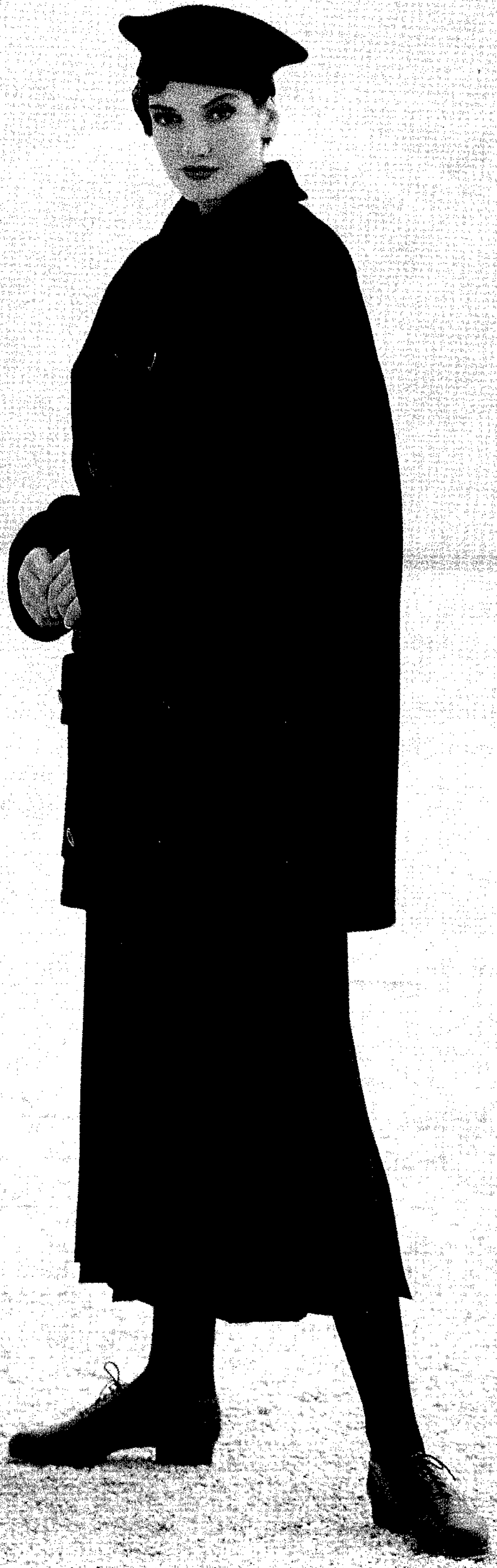

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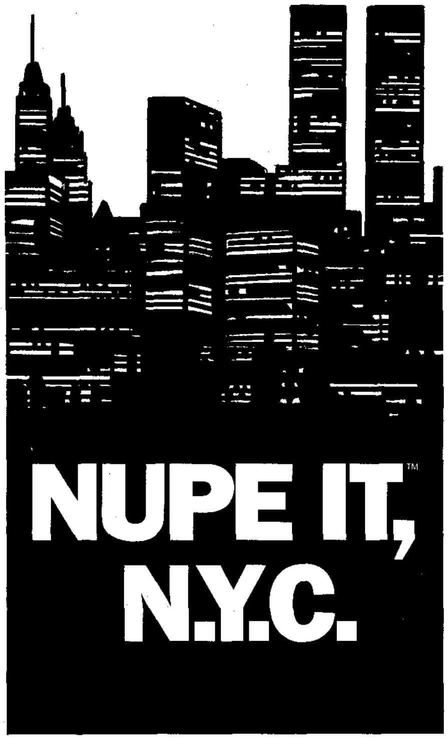

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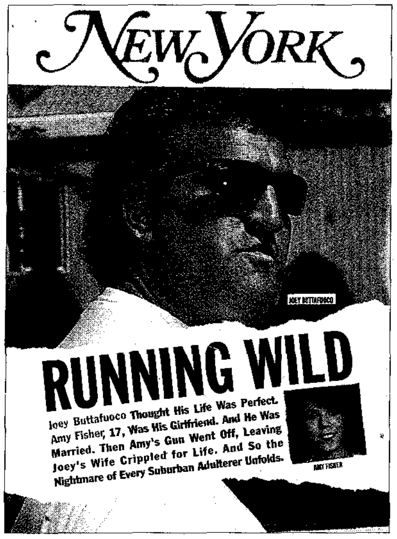
LETTERS

Where the Wild Things Are

WAS IT A JOKE, A COINCIDENCE, OR DID YOU intentionally set out to contrast in the same issue the vulgarity of Long Island's South Shore, illustrated by the Amy Fisher case ["Running Wild," by Jeanie Kasindorf, August 10], with the sprawling civility of upstate's Millbrook community ["Millbrook's Moment," by Aimee Lee Ball]? The ridiculous obsession with Camaros, overdeveloped pectorals, and electronic beepers seemed all the more trivial when contrasted with the purist indulgence of vanilla ice cream and tuna melts at Millbrook's diner. I'm sure neither place is a paradise, but believe me, I've seen Massapequa, and I'll take Millbrook any day.

Name withheld
Manhattan

THE WOMEN'S ACTION COALITION PROPOSES an alternative cover to the August 10 issue:


New York
JOEY BUTTAFUOCO
RUNNING WILD
Joey Buttafuoco Thought His Life Was Perfect. Amy Fisher, 17, Was His Girlfriend. And He Was Married. Then Amy's Gun Went Off, Leaving Joey's Wife Crippled for Life. And So the Nightmare of Every Suburban Adulterer Unfolds.
AMY FISHER

WAC Media Watch
Manhattan

Bruce Wayne's World

FOR ALL OF DAVID DENBY'S BRILLIANT INsights into *Batman Returns* ["Movies: Catwoman of the Year," July 13], it seems he is unable to follow a classic stylistic element that even a *Wayne's World* fan could have picked up. When 33 YEARS LATER appears on the screen, it follows a sequence in which, alas, the unwitting baby Penguin is dumped into a river by his evil parents. Therefore, the story begins 33 years after *that* incident, not 33 years after the first time we meet Michael Keaton's Batman.

If the sequel had taken place 33 years after the original *Batman,* Bruce Wayne would have had at least one slipped disk and might even have had trouble getting excited below the utility belt for Michelle Pfeiffer.

Ian Mohr
Evanston, Ill.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

The Braudy Bunch

IT'S A SHAME YOU DIDN'T IDENTIFY THE beautiful lady holding a copy of *Polo* magazine and sitting next to Ann Woodward in the group photograph on page 39 of "A Shot in the Dark" [by Susan Braudy, August 3]. Mrs. Stephen (Mary) Sanford and her husband, Laddie, were the leading lights of polo in New York and Florida in the fifties.

Robert Sheerin
San Antonio, Tex.

Counter Claim

I AM WRITING IN RESPONSE TO CAROLE ZAbar's letter, which appeared in the August 17 "Letters" column. When I became a full partner, Zabar's stopped being a family business. Carole states that her son Aaron has worked in the store on a part-time basis since he was 12. That is not true. It is only recently that Aaron was employed (up until two weeks ago) as a part-time packer at the store. It is my hope to set the record straight.

Murray Klei
Zabar
Manhatt

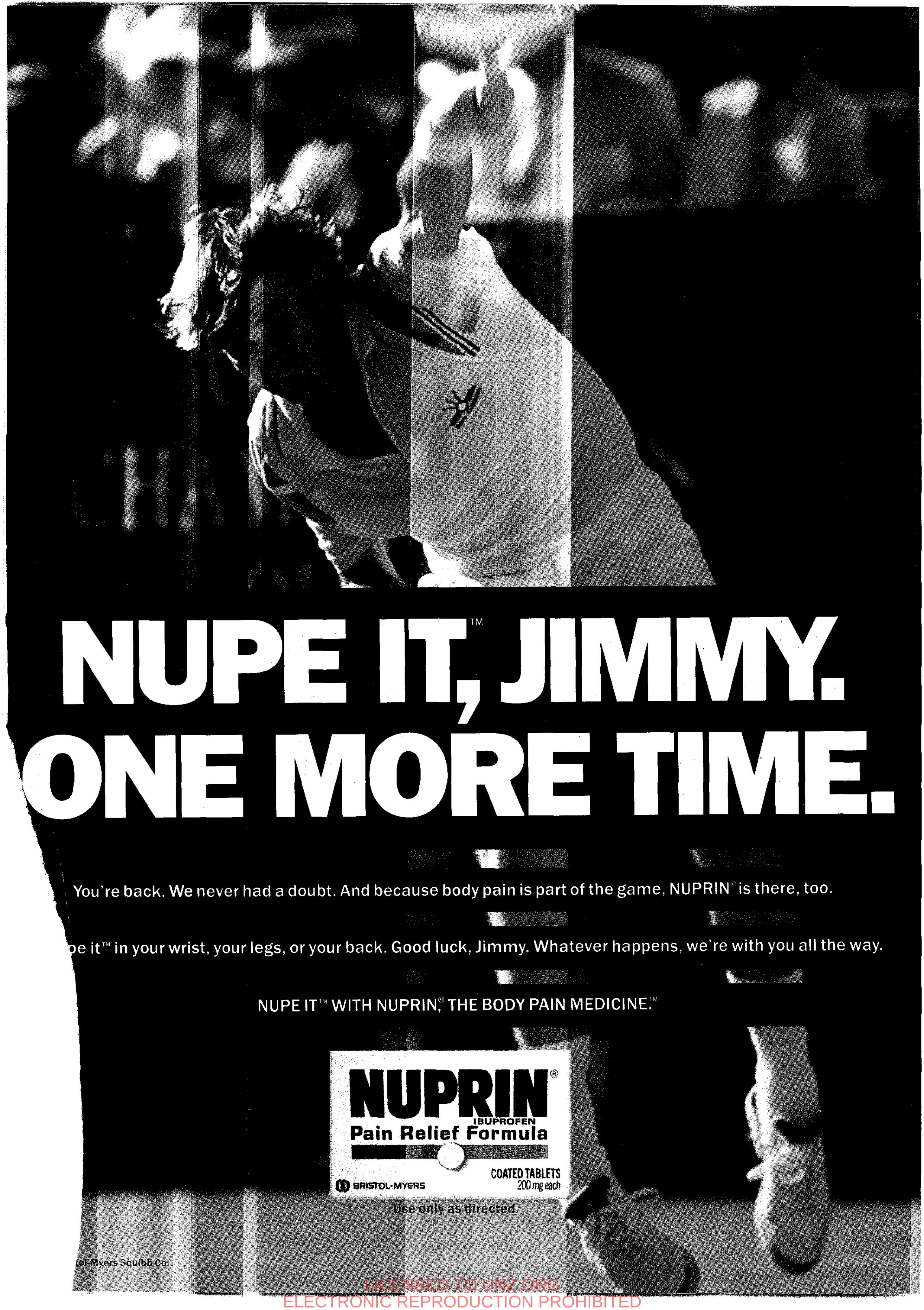
By George, She's Got It

THANK YOU FOR THE POLITICALLY COR geography lesson on Brooklyn in "Cl Runs Over Bush" ["Fast Track," by Schone, August 10]. There also h to be an entire industrial section of lyn called Bush Terminal. Apt, d think?

Pam Gl

Clarification

In the August 17 cover story, ble Man," by Lawrence Otis it should have been noted that applied to be a waiter at four clubs, not including the G Country Club. After these fused his application or sugge he be a busboy, Graham the to the Greenwich Country Clu busboy.



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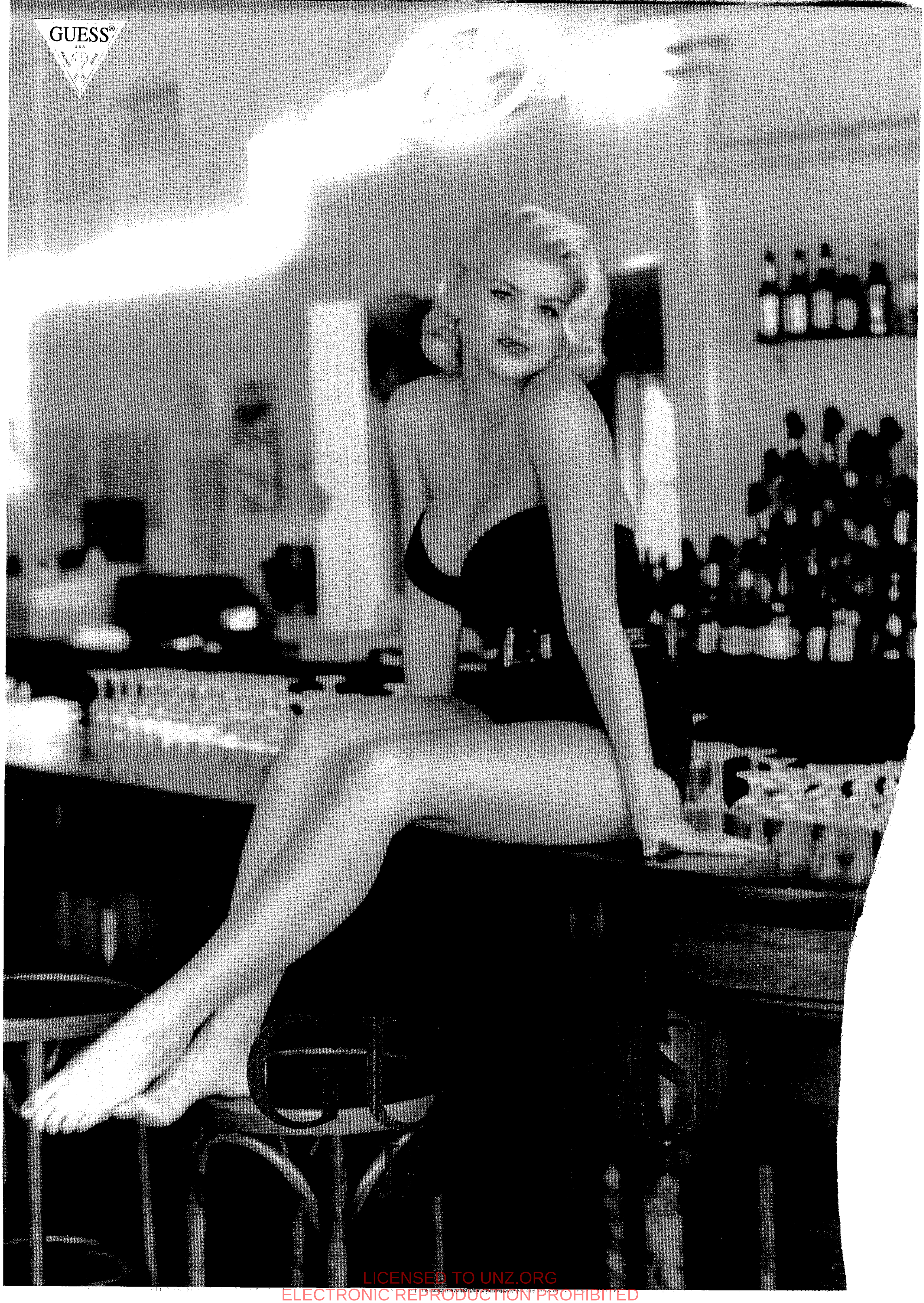
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BY JEANNETTE WALLS

THE APPLE OF THEIR EYE...A NEW ENDING...STALKING A STATUETTE...BALLOT BOREDOM

IS RUDY GIULIANI THE TEACHERS' PET?

David Dinkins may be about to lose yet another power base. The teachers' union had been a staunch supporter of the mayor when he was elected in 1989, but Sandra Feldman, the president of New York's United Federation of Teachers, has quietly met with Republican Rudolph Giuliani, who is expected to challenge Dinkins next year.

Some other powerful unions have recently indicated that they might defect from the Dinkins camp as well.

Feldman was reluctant to discuss the subject, saying it was a private lunch. The possibility of backing Giuliani "didn't come up," she says, though she admits that the two plan to meet again sometime soon. "He called," she says. "We just got to know each other. He seemed pretty knowledgeable. I wanted to now if he supports tuition ax credits and vouchers, hich he doesn't. . . . We did port Mayor Dinkins. It's ainly not a foregone conion what we will do or n we will support in the lection."

THE CASE OF KATE'S MISSING OSCAR

One of Katharine Hepburn's Oscars is missing.

Hepburn—who has received four Academy Awards, more than any other actor in history—lent three of the statues to the Guinness World Records Exhibit Hall, in the Empire State Building, where one of them was recently stolen. The other two awards have been removed from display until October, when officials hope to replace the missing one.

"A visitor to the exhibit broke in and stole one," says the manager of the museum. "It's not a problem. It can be replaced. It has no value."

In a letter to the director of the museum, the 84-year-old actress, who won Oscars for *Morning Glory, Guess Who's Coming to Dinner, The Lion in Winter,* and *On Golden Pond,* seemed more concerned about the correct spelling of her name than about the statues. "About the lost award," Hepburn wrote. "It does not really matter as long as you replace it—and be sure that you spell my name Kath*A*rine—not Kath*E*rine."

KATHARINE HEPBURN

GEORGE BUSH'S VOTER APATHY

George Bush doesn't seem to care about the Hollywood vote.

Executives from MGM, TriStar, and *Entertainment Weekly* threw a "Young Hollywood Wants You to Come Register to Vote" party last Thursday at the East 84th Street club Live Psychic, and invited representatives from both the Bush and Clinton campaigns.

"Clinton and Gore were absolutely wonderful," says Wendy Zipes of MGM. "They are having a party for volunteers in New York and are sending four representatives from the campaign to help register people. . . . We called Bush and left messages, but they never called back. We wanted to address both parties and have them both represented to try to get people to vote. The idea of the party is to get young people to register to vote."

Bush staffers wouldn't comment.

SANDRA FELDMAN

MURPHY BROWN IS SHOOTING QUAYLE

Brown was ready if Vice-President Dan Quayle had e coop.

opular CBS sitcom, which Quayle attacked when the ead character became a single mother, is planning a y strike in the show's season premiere. A source show's producers came up with alternate versions of de in case President Bush dropped Quayle from the

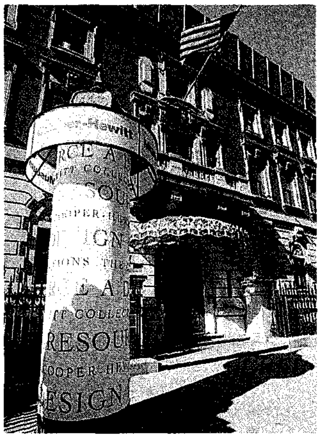
riters have worked very hard on this episode," says a *Brown* spokeswoman. "[The producers and writers] to keep it under wraps, but they've shot several ways would address various scenarios. They'll be prepared ventuality."

ASSOCIATE: JAN GELMAN

ANOTHER MÊLÉE ON MUSEUM MILE

Andrew Carnegie's former mansion may get an addition, but some Upper East Siders are preparing to fight the plan. The Cooper-Hewitt, at Fifth Avenue and 91st Street, wants to build a two-story connecting walkway between the 1901 château and two nearby townhouses, which are also used by the museum.

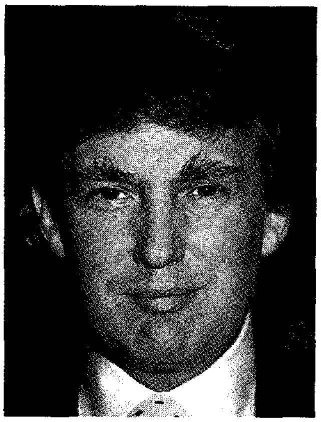
"The addition would be visible from Fifth Avenue, and aesthetically, it is totally inappropriate," says Joyce Matz, a



THE COOPER-HEWITT MUSEUM

s: top, John Seakwood/Sygma; bottom, Donal Holway.

COOPER-HEWITT HUE AND CRY...NO ROOMS AT THE INN...HOT STUFF...STRIPPER VIC'S?



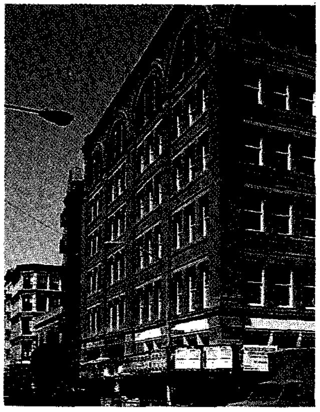
DONALD TRUMP

spokeswoman for one of the groups opposing the construction. "This struggle will be reminiscent of the Guggenheim fight. We refuse to let one of the magnificent old mansions be compromised like this."

"I appreciate the volunteers who care so much about our city, and I'm sorry they disagree with the concept," says Dianne H. Pilgrim, the director of the Cooper-Hewitt. "The conceptual framework that James Stewart Polshek and Partners [the architects] have come up with is incredibly brilliant. . . . I happen to be a wheelchair user, and now I and others in wheelchairs will be able to get into those buildings. I'm also an architectural historian, and I would never do anything to compromise the integrity of our important landmark building."

RUMP CITY: DONALD TO TITILLATE PLAZA?

Is the Plaza Hotel—former home to Frank Lloyd Wright and Eloise—ready for bodacious bare-breasted babes? A source says Donald Trump, who bought the hotel in 1989, has been looking into opening a bar with topless or semi-nude dancing at the 59th Street landmark. The show would be at Trader Vic's. "The people behind the Pure Platinum dancers wanted to be at the Taj Mahal in Atlantic City," says a source close to the developer. "Mr. Trump is considering that. They wanted to put dancers at the Plaza. Mr. Trump ruled that out." Trump himself calls the idea "totally ridiculous." Mark Alonso, a lawyer for the company that runs Pure Platinum, however, says the topic is still under consideration. "It's being contemplated," says Alonso, who took a tour of Trader Vic's with Trump. "The space is a little smaller than we would like. It's more likely that it will happen in Atlantic City. It's also in keeping with the atmosphere there."



THE MERCER HOTEL

CHECKING IN AT THE MERCER HOTEL

The much-publicized Mercer hotel—whose opening date keeps getting bumped back—is embroiled in a legal dispute with its contractor. Last year, André Balazs and his partner, Campion Platt, began the renovation of the landmark building, at Prince and Mercer Streets. But in June, construction came to a halt.

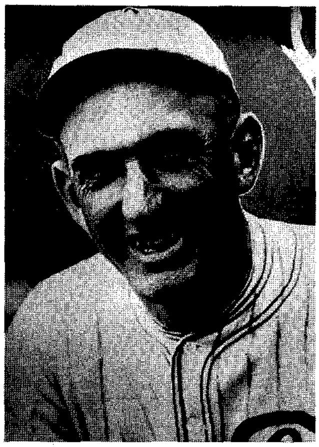
"We had problems with construction and had to fire our general contractor, Civale & Trovato," says Balazs. "That caused work to stop. . . . We're about to start up again next week with Structure Tone and the original subcontractors."

Fred Cohen, a lawyer for Civale & Trovato, says a lawsuit has been filed to recover nearly $3.5 million that he claims the owners of the hotel owe the construction firm.

Says Balazs, "They were terminated for lack of performance. We intend to hold them fully accountable for defaulting under their contract and for the damages incurred. It is preemptive maneuvering by them."

The newest opening date? "Winter" is all Balazs will say.

DERSHOWITZ WASHES JOE'S BLACK SOX



SHOELESS JOE JACKSON

Alan Dershowitz, who never seems to have enough to do, is now going to bat for a dead man. The high-profile lawyer—
who has represented Leon
Helmsley, Claus von Bülov
and now Mia Farrow—is arg
ing the case of the late Shoe
Joe Jackson, the former W
Sox star who was acc
along with seven othe
throwing the 1919 Wor
ries to the Cincinnat
Dershowitz wrote the i
tion to a new edition o
Gropman's *Say It Ain'*
The True Story of Sh
Jackson, published b
Press. He argues tha
villain in the case is
White Sox owner C
miskey, who is now i
of Fame. Arguing tha
ball commissioner s
the ban on Jackson's
for the same honor
witz writes, "Since
still viewed by many
phor for America itse
act of corrective just
have meaning beyon
as a mere game."

NEWS AND NOTES FROM ALL OVER

***THE NEW YORKER'*S PHOTO OP:** Tina Brown, the new editor of *The New Yorker,* has asked design consultant Wynn Dan to look into updating the magazine. Dan, who gave a new look to *Glamour* and *Self,* wouldn't comment. Brown's spokeswoman denies talk that Dan wants to put photographs instead of illustrations on the cover: "Tina has asked him to look into modernizing the typeface and improving the quality of the paper."

THE SPICE OF *LIFE*: Are *Life* advertisers hot for Dan Quayle? The September issue of the magazine—whose future has been the subject of much recent speculation—has a photograph of the vice-president eating breakfast with his family. A bottle of Tabasco-brand pepper sauce is set on the table. The spread that follows the story features a full-page advertisement for Tabasco. Says Sandy Drayton, the public-relations manager for *Life,* "There was no tie-in with that. It is just a coincidence."

Photographs: top, Adam Scull/Globe Photos; center, Peter Mauss/Esto; bottom, Cu

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llection,
nd Thursday,
7, from 12 to 4pm.
odman Men,
st 28, *from*

On Madison Avenue/Bernice Kanner

THE MAGIC TOUCH

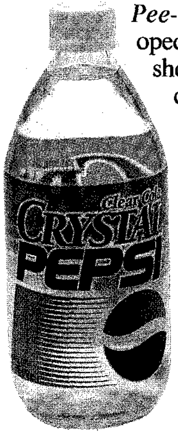
DEVISING AND REVISING AT RSI

WHEN PEPSICO BEGAN SEARCHING FOR NEW products to develop, the feisty beverage-maker turned to a little-known corporate lab—Richard Saunders International, after Ben Franklin's pen name—for help. The result was Crystal Pepsi.

The Merlin behind RSI is a 33-year-old counterculturist/entrepreneur. Until he formed Saunders, seven years ago, Doug Hall was the unlikely master marketing inventor at Procter & Gamble.

RSI guarantees to invent and "quantify" 30 business-building ideas in 30 days for each client. Over the past year, its Eureka division—sort of a wacky, corporate *Pee-wee's Playhouse*—has developed more new products (or offshoots of existing ones) than any other organization in America. "It's to brainstorming what Tom Peters is to excellence," says Hall. "We specialize in industrial-strength creativity."

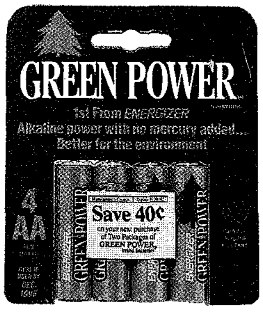
Acupoll, Saunders's research branch, has consumers grade the new-product concepts and prototypes to determine their chances of success. Consumer feedback helps manufacturers develop their pricing and promotional strategies. According to Information Resources, Inc., which follows market-research companies, Acupoll correctly predicts success or failure 89 percent of the time.



Pepsi. . .

Last year, RSI came up with 2,000 products for Campbell Soup, John Morrell meats, Southwestern Bell, Eveready Battery, and Pepsi, among others. It helped conceive Lipton Original iced teas for Thomas J. Lipton and Victorian Classics disposable plates for Sweetheart Cup. RSI persuaded Hawaiian Punch to expand its line and developed Pantastic Party Cakes for Duncan Hines. (Companies pay between $20,000 and $180,000 per project.)

RSI also invents for itself and holds 48 technology patents and a dozen licenses for products as diverse as cake pans, a toxic-waste incinerator, the "Once" storytelling board game for Western Publishing, and Octopus, Random House's Velcro version of Twister.


GREEN POWER
1st From ENERGIZER
Alkaline power with no mercury added...
Better for the environment
4 AA
Save 40¢

Eveready . . .

For each project, Eureka generates anywhere from 500 to 1,000 ideas, then distills them to 30 feasible inventions a month. "Blue-sky ideas are great if it's your goal to ship blue sky," says Hall. "We invent ideas that you can ship." Often, he'll custom-manufacture a prototype to demonstrate just that.

Duncan Hines
Pantastic
PARTY CAKE
KERMIT Cake & Decorating Kit
Yellow Cake Mix & Vanilla Frosting Mix
HAPPY BIRTHDAY Kerry
Look What You Get!
MUPPETS
Just add eggs, oil, margarine & candles
NET WT 30 OZ (1 LB 14 OZ)

PRODUCTIVITY: *RSI clients include Duncan Hines . . .*

How does one dream up successful big ideas? The secret, says Hall, is to recapture innocence; that is the modus operandi of Eureka sessions, which typically bring together eight corporate executives from the client company and eight "trained brains" culled from Hall's Rolodex.

Inventing at Eureka "is like bungee jumping without the cord," says Hall. "Reality isn't relevant; fun is fundamental. Abandon yourself to whimsy. . . . At the last second, wings sprout, and instinctively you know how to use them." At a Eureka session I attend in RSI's new, supposedly haunted 1850s mansion in a suburb of Cincinnati, whimsy begins early on with a series of games.

We're divided into four groups of four. Each group is handed three dice. The numbers rolled correspond to different columns of words: We have to "spin a tale"—come up with an idea—that incorporates a thought from each column, say, "The Polaroids," "Today's Mom," and "Breaks Mind Ruts."

The point of one exercise is to develop an idea, taking it from the absurd to the realistic. In another, we have to hone an idea quickly, making it in turn "funny," "happy," "international," etc. We're also given Play-Doh for sculpting the products we dream up and coloring books for scribbling. We play with go-carts in an adult-size playground and are handed Teenage Mutant Ninja Turtles dolls, toy hatchets, and other playthings—Hall calls them brain candy—to help us think like children. ("Regress is progress," Hall declares.)

There *are* rules in this hang-loose funhouse. "The top rule is to respect the idea and the person with the courage to conceive it," says Hall, gently scolding someone who grimaces at another's suggestion. Another unwritten rule is to dress down—torn-jeans casual is the norm. Legend has it that Hall once cut off the tie of a participant who showed up wearing a suit. A third rule is to express enthusiasm. When someone suggests reversing a product's design "like a Hebrew book," Hall shouts his congratulations. "Now you're thinking like a five-year-old!"

SWEETENED • NO LEMON
Original
ALL NATURAL
REAL BREWED
ICED TEA

Lipton. . .

Hall gloats about Eureka's inventions, but it's Acupoll's research that has galvanized clients and brough in profits. Each week, Acupoll te around 50 potential products roughly $3,000 each. Typic 100 consumers spend three h typing their reactions to the ucts—they rate them on a s 0 to 10—into personal con Clients can see instantly h products fare and can qui just the packaging or the and test it again the n (Most market-research fir solid green or red light. A fers more subtle feedback manufacturers who a core customers will be on the ba panelists' descriptions of themsel

Recently, Acupoll predicted t though Erewhon's Banana-O's an above-average uniqueness would be a disaster, as wou Mayer's pricey Authentic cold Ultra Slim-Fast's diet soda. "C buying in the diet category don' ber and vitamins," says Hall. "T no calories, and they've already

RSI's Eureka uses "many of

Photographs by Ric

gambits as synectics brainstorming sessions, but by creating an atmosphere so different from the normal workday environment, it encourages jaded participants to leave day-to-day concerns behind and become more innocent and childlike in thinking,” says John Moreton, division manager of new products at Ocean Spray. “Initially, it all seems contrived, manipulative, and frenetic with its forced gaiety, but once we got going, it became comfortable, and the output was first-class.”

Saunders “facilitates out-of-the-box thinking,” says Pepsi spokesman Andrew Giangola. “They offer a rare mix of creative and analytical abilities and create an environment where thoughts really fly. And by giving us instantaneous feedback, they allow us to weed out the stars from the dogs in a day.” On the basis of a Saunders report, Pepsi abandoned Stooges, a shake-and-release seltzer “for those who know how to laugh.” It scored high with men and kids, “but women, who generally do the cleaning up, couldn’t swallow it,” says Giangola. Hall prides himself on the “terrible ideas” he’s come up with, including Sea Dogs—fish hot dogs—because “any extreme is better than the mean.”

HAWAIIAN PUNCH
FRUIT PUNCH WITH 7 NATURAL FRUIT JUICES
Fruit Juicy Blue
VITAMIN C

and Hawaiian Punch.

“With Saunders, you go very quickly from a blank sheet to a full page,” says Tony Bevilacqua, vice-president of marketing at Eveready,
vhich has used Saunders to help develop
ıd position its mercury-free, environmen-
ly friendly Green Power battery. “Then,
ıo time, they find out whether we’ve got
t. Saunders is a rare blend of speed,
effectiveness, and creative talent.”

'l, who worked at fairs as a juggler
ıgician when he was a teenager, in-
his first products (Merwyn’s Magic
and Boo Boo Balloon Animal
en he was 12. He joined P&G af-
ng a chemical-engineering degree
University of Maine and spent
decade developing new products
notions. When he became too
“an entrepreneurial peg in a
rothers hole,” Hall slipped out of
ıorate straitjacket and joined
th partner Jack Gordon.

ılly open your mind and be inven-
ıeed to return to your childhood,”
“Play and fun are the gateway.”
nd, once again an “R.W.A.”—a
adult—I’m drained but exhila-
ybe I didn’t figure out an insulin-
ystem or a way to keep toast from
ɔut it was more fun than spending
t my desk.

In a city with
131 salted & pickled fish stores,
27 used ball bearing sellers,
16 rare feather boutiques and
9 pet psychologists (canine only)
you'd think there'd be at least
1 great clothing store for kids.

Well, now there is. Announcing the Grand Opening of Manhattan's first *Lester's* of Brooklyn, where you'll find a huge selection of terrific kids' clothes and shoes, unsurpassed service and outstanding prices. Everything from infants to teens. So stop in soon. And if you can't find us, don't worry. There are 11 personalized location locators in the city. Only in New York.

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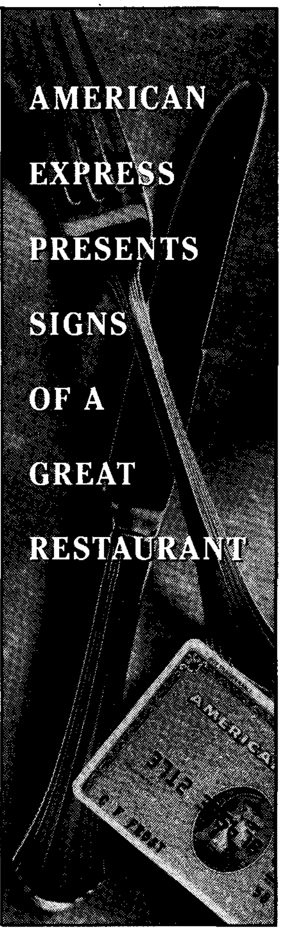


FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

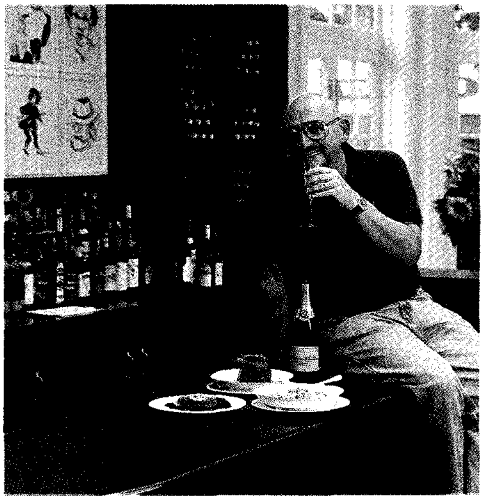
Chow, Jerry!

The morning after opening night at Della Femina, Jerry is on the phone, reporting from the East End Spaghetti Front: "It was amazing, phenomenal!" says the 56-year-old adman, who made stars out of Joe Isuzu and Meow Mix's singing cats. But 30 years was enough: Della Femina got out of that business in June and into the restaurant business last week.

"Itzhak Perlman was there and Martha Stewart and Jann Wenner and—— Hey, Judy," he calls out to Judy Licht, his wife and a former TV reporter and anchor, "who else was there last night?"

In this sun-dried landscape of Sapore di Mare, Basilico, and Nick & Toni's, does anyone really need *another* Italian restaurant?

"It's not red-sauce Italian," says Della Femina. "In fact, it's just the kind of food that my mother *doesn't* consider Italian." He's right—the menu's an up-to-the-minute Baedeker of how we eat now: barbecued duck, vegetable ravioli, lemon napoleon with blackberry sauce, and nary a marinara. And Della Femina's already dreaming about next summer, when Hampton-bound drivers will be able to pick up their cellular phones around exit 70 and have dinner at their doorstep by the time they arrive.



Della Femina: Jerry's shore thing.

Della Femina owns the building at 99 North Main Street in East Hampton and at first thought he'd rent it out. "But when I saw what the other guys were willing to pay, I said, 'Why not do a restaurant myself, if they're planning on making that kind of money?' "

And so he did, luring top whisk Drew Nieporent (of TriBeCa Grill and Montrachet) to run it; in the kitchen, there's Pat Trama, who started out at TriBeCa Grill before moving on to Pino Luongo's Coco Pazzo and Sapore di Mare.

"But the last thing I wan do is encourage talk of competition," says Niep "I'm out here because o people like Toni Ross [& Toni's] and Pino Lu

After all, Luongo an Nieporent go way bac Della Femina's been a longtime customer of Luongo's in New Yor Long Island.

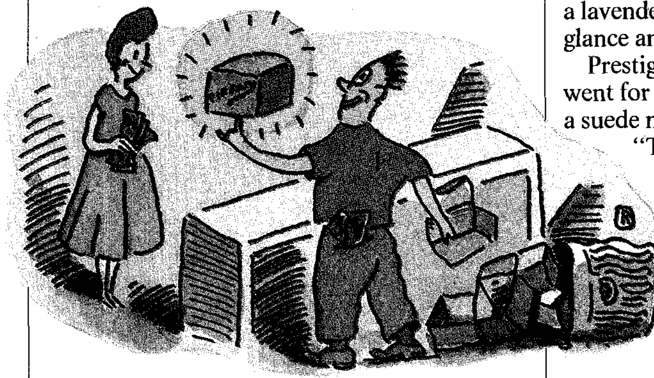
Still, Luongo can't pointing out that "in five years, someone i kitchen or on the flo every new restaurant has worked at Sapor

Della Femina, goi that Atwater big-ten says there's room for everyone. "Every sur there are 40,000 peo here looking for 5,00 seats." RICHARD DAV

FREE ENTERPRISE

True Blue?

IT'S SAID THAT NOTHING IMPRESSES LIKE A package from Tiffany's—even, it seems, when there's nothing inside. Last week, an array of powder-blue bags, pouches, and envelopes, all tattooed with the restrained Tiffany & Co. logo, was being offered by a street vendor just a few blocks east of the world's most dignified jewelry store.



"You can't get this kind of quality anywhere else," said the vendor, a grizzled man who looked to be in his fifties. And with that highly suspect advice, status-seeking New Yorkers snapped up the tidy blue packages—no questions asked.

Having found Tiffany's pearl-stud earrings too dear, a smartly dressed lawyer opted for a pair of convincing knockoffs and bought a small box to complete the deception. "Just as a joke, really," she said. Another sidewalk shopper said he would use a felt pouch "for change or something." But a woman carrying a lavender Bergdorf Goodman bag gave only a glance and stayed brand-loyal.

Prestige comes with a price: Small boxes went for as little as $2, but the asking price for a suede necklace box was a whopping $25: "That's real suede, ma'am."

But *is* it the real thing? "Ah, the obvious question that no one asks," said one shopper. Inquiries into the merchandise's provenance provoked only a dismissive snort from the vendor. Tiffany's, though, as Holly Golightly learned, was very understanding. A spokeswoman assumed that the boxes and pouches had been retrieved from the store's trash bins. "Most customers," she said wryly, "prefer to possess the contents within the packaging."

KATE O'HARA

Photograph by Nina Barnett. Illustration by Ma

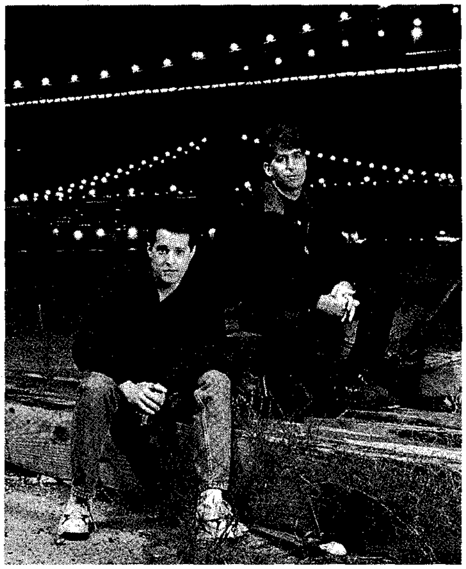
BOOKSHELF

MURDER INK

THERE'S NOTHING exceptional—to the untrained eye, at least—about Umberto's Clam House, at the corner of Mulberry and Hester in Little Italy. But for Paul Schwartzman and Rob Polner, authors of *New York Notorious* (Crown; $12)—the first borough-by-borough guide to our city's most infamous crimes—it's a very special place indeed. "Look over here," says Schwartzman, gesturing to a side entrance. "You've got a perfect view." And there, plain as day, is a sizable bullet hole in the kitchen door, a permanent memorial of the night back in '72 when mob kingpin "Crazy" Joe Gallo was gunned down while enjoying a birthday dinner of shrimp and scungilli.

Crime is all in a day's work for Schwartzman, 30, and Polner, 31, who report on the city's seamier side for the *Post* and the *Daily News,* respectively. The writers, who have been friends since they worked together on the Bergen *Record,* got the idea for *Notorious* one afternoon while browsing at a bookstore. Flipping through a few tourist guides to New York, they were bewildered by the sanitized version of Gotham history they found. "We see crime and death scenes constantly, every night," says Polner. "And that just didn't jibe with this tour-book version of New York."

On the day of the Central Park–jogger verdict, Schwartzman and Polner became convinced there was an audience for their book. Schwartzman, dispatched to report a man-on-the-street-reaction story, went to the spot where the incident had occurred and started chatting up a cop. "These tourists came over with a video camera and wanted to know the exact spot where the rape had happened," he says. "They walk away, and I'm like, 'That's unbelievable,' and the cop says, 'This happens all the time.' "


Polner and Schwartzman, off duty.

The duo researched the book intensely for a year—taking field trips to various crime scenes, searching out old newspaper clippings, and quizzing fellow reporters. Their book, while certainly not for the squeamish, somehow is never vulgar. "Mob crimes are cartoony and funny," says Polner, "and historical crimes happened so long ago that nobody cares anymore. But we were careful to be poignant where we needed to be, like with recent crimes and innocent victims."

The reporters see nothing morbid in their fascination with crime. "People take a perverse pride in this city's crime, in surviving its psychosis," says Polner. "It makes them feel good—as long as they're not the victim." KIM FRANCE

FRIENDLY SKIES

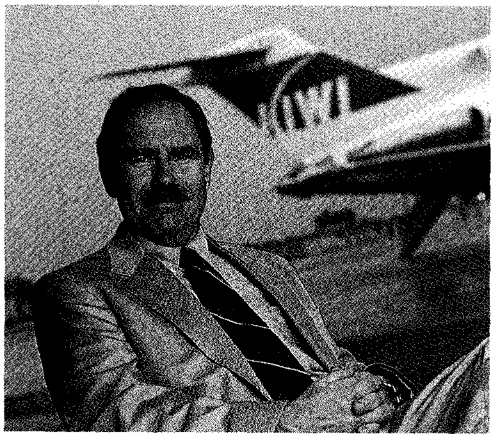
BIRDS OF A FEATHER

NEXT MONTH'S $99 inaugural flight to Chicago by Newark-based KIWI rnational Air Lines raises urtain on not only the 's first homegrown since the late People s but the nation's first ee-capitalized "We had no ut to finance s," sighs Iverson, 48, founder and

ner Air Force pilot, Iverson astern Air 1971, walking een years upport of the ts' strike that ly finished off in January

nce none of KIWI's 208 current staffers hail from New Zealand, what's in the name? "We're mostly former Eastern, Pan Am, and Midway people who lost their wings," explains Iverson, "just like the poor kiwi bird. But," he adds, "it's also known for its speed and shrewdness."

The fact that *this* KIWI will actually fly defies more than gravity. While Wall Street was cold-shouldering at least a dozen putative start-ups, Iverson, along with four other ex-pilots and a financial whiz, persuaded 42 fired or retired senior pilots to invest $50,000 each as seed money for a new airline.


Iverson plans KIWI routes.

There were several near-deals before KIWI—mostly takeovers. But the Federal Aviation Administration and the Department of Transportation urged Iverson's group instead to use its combined experience to start anew, promising to cut through federal red tape if enough capital was raised. "You have no idea of all the hoops the government makes you jump through," says Iverson.

Operating from Newark's Terminal A, KIWI will start with two former Lufthansa 727-200's, offering twice-daily service to Chicago, Atlanta, and Orlando. Future destinations will include Tampa, Raleigh/Durham, and, in time, Montreal, Mexico City, and the Caribbean.

Not that KIWI hasn't encountered occasional turbulence. This summer, New Zealand opposition-party leader Michael Moore complained that these crass Americans had misappropriated a sacred birthright: "How would they like it for us to take their bald eagle?" F. PETER MODEL

s: top, Peter Morello; bottom, Peter Freed.

THE SPORTING LIFE

ARTFUL DODGERS

Baseball novels, baseball movies, nerdy baseball intellectuals—it was only a matter of time before somebody came up with *sofa-size baseball art.*

Andy Jurinko is painting it by the yard.

"This one took me about six weeks," says the Michelangelo of the mound, pointing at a twelve-by-eighteen-foot triptych of Dodger Stadium. "It seems ridiculous to paint this large, but in the right room, it creates a mood."

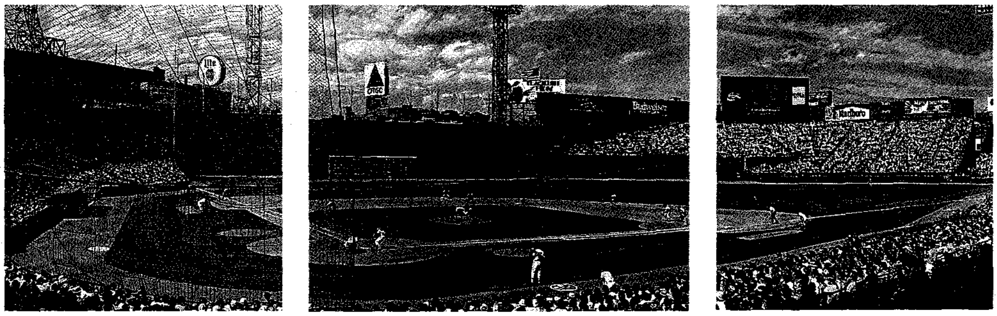
Which may explain why one of these hyperrealistic megacanvases hangs at Mickey Mantle's restaurant, why Peter Kalikow sprung for a Jurinko Ebbets Field, and why Woodford Publishing, Inc., is planning a coffee-table tome of his *oeuvre* for the spring of 1994.

Riding the new nostalgia for the game's golden age, the book is a team-by-team portrait of players and stadiums from 1946 to 1960—Mickey Mantle, Sal "The Barber" Maglie, Duke Snider; the Polo Grounds, Shibe Park, Forbes Field. . . .

"The old ballparks have a very dramatic appeal," says Jurinko, stocky, bearded, and softly sincere. "They were all kind of quirky. They grew up in bits and pieces. When the team needed more seats, they built more seats."

Jurinko, 53, saw his first game (a Phillies-Pirates doubleheader) at Shibe when he was 9 and as a teenager made scale models of every major-league ballpark. After a football scholarship, the Army, and art school, he spent the sixties and seventies in San Francisco, painting "topless go-go dancers, electric chairs, and Hell's Angels," dropping acid (twice), and almost never going to Candlestick Park.

Duke Snider with bat; Andy Jurinko with a few of his friends.



Jurinko's Fenway Park Triptych: *They don't make them like this anymore.*

Then, six years ago, he made his first baseball sales: a black-and-white aerial drawing of Ebbets Field for $1,500 and a Polo Grounds oil for $11,000. Now he has a gallery in SoHo and a direct-mail clientele that pays up to $1,800 apiece for the 600 signed prints reproduced from $20,000 canvases.

But is it art?

"I don't want to affix any label to it," Jurinko says. "All I know is I think I can draw and paint pretty well, and I just try to apply that to baseball. And that period evokes all my initial love and enthusiasm for the game."

RICK MAR

UNDER CONSTRUCTION

Mercury Rising

After 79 years of watching mere mortals from atop Grand Central Terminal, Mercury, the Roman god of commerce and science, had grown weary. Despite the protection of Minerva, goddess of wisdom, and strongman Hercules, nature's elements had damaged the winged hero.

"We're doing a knee job on Mercury," Metro North chief architect Wayne D. Ehmann says succinctly.

There are other ailing parts, as well.

"A little arthroscopic surgery" is how senior architect Ed Valeri describes it.

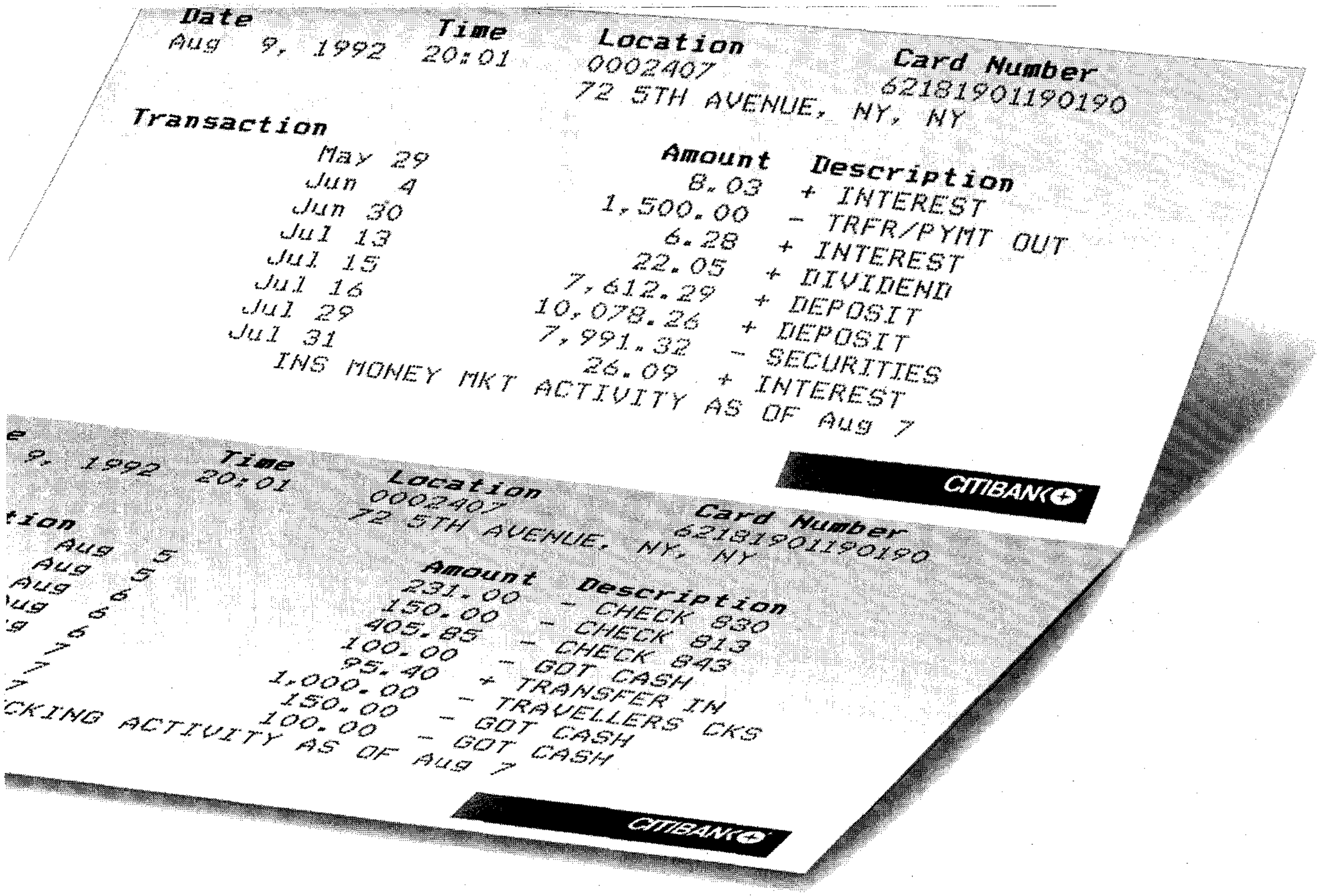
And all at 155 feet above 42nd Street. The restoration of the limestone statuary began last March and is nearly complete. It seems that the steel rod, or I-section, running from behind Mercury's knee to his foot had worn. There were some loose stones at the base of Hercules; Minerva, whose lustrous complexion had become rather sullied, just needed a good bath. The face of the thirteen-foot stained-glass clock had to be replaced, and on the central disk that holds the clock hands together, workers found an engraving: MATT AND BOB WERE HERE IN 1955. "Now it's going to say PETER AND MIKE," jokes Peter Donaghy of Brisk Waterproofing. The repairs are costing Metro North $750,000.

While these gods have endured their share of decay, they do manage to escape the rather nasty fate that befalls most city statues: "Pigeons don't like it up that high," says Valeri. But Donaghy believes that Mercury's crew might have been spare for another reason: a hung peregrine falcon that patr the area from her aerie a the M on the Pan Am Bu sign.

EILEEN C

Hold still—this won't hu

Photographs: top right, Bruce Birmelin; center, courtesy of Bill Goff Inc.; bottom,



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         Jun 30              1,500.00  - TRFR/PYMT OUT
         Jul 13                  6.28  + INTEREST
         Jul 15                 22.05  + DIVIDEND
         Jul 16              7,612.29  + DEPOSIT
         Jul 29             10,078.26  + DEPOSIT
         Jul 31              7,991.32  - SECURITIES
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tion              72 5TH AVENUE, NY, NY
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   ug  6                     405.85  - CHECK 843
   g  6                      100.00  - GOT CASH
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   7                       1,000.00  - TRAVELLERS CKS
   7                         150.00  - GOT CASH
                             100.00  - GOT CASH
CKING ACTIVITY AS OF Aug 7
                                       CITIBANK
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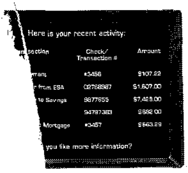

Here is your recent activity:

saction	Check/ Transaction #	Amount
ment	#3456	$107.22
r from ESA	02768987	$1,607.00
to Savings	8977655	$7,429.00
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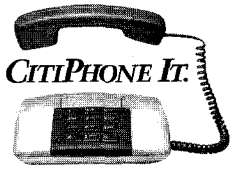

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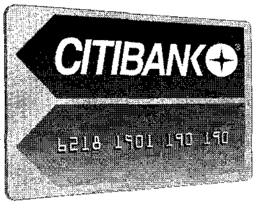

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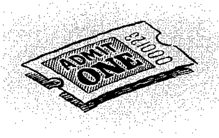
HOT LINE

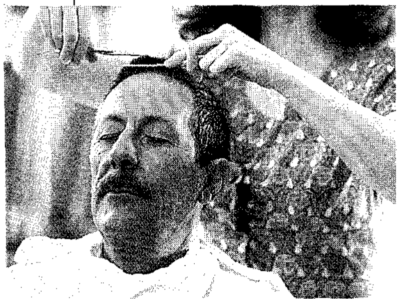


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

The Hairdresser's Husband: There are haircuts, and then there are haircuts. Funny, erotic, and *very* French, Patrice Leconte's film is about a young boy who becomes obsessed with a local hairdresser. Years later, the childhood fantasy becomes an adult reality.



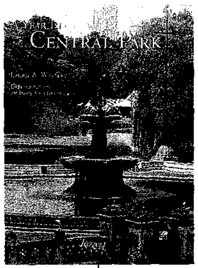
Raising Cain: De Palmists are hyping their hero's latest as a return to the good old days, a classic up there with *Carrie* and *Dressed to Kill.* Others are likely to find this crazy psychodrama with John Lithgow playing all sorts of characters a tad—shall we say?—over the top.

KIDS

These soft little suede moccasins come in a great array of colors, including forest green and slate blue. At the Gap; $12.50.

Michael Mazzeo

BOOKS



A Year in Central Park, Laurie Watters. Here's a book to make you fall in love with New York all over again. Watters's photographs capture the full range of Central Park—from gardens and ice skaters to Bethesda Fountain and all the little-known paths and stone bridges. (Rizzoli; $45.)

MUSIC

Comeback queen Bonnie Raitt and Lyle Lovett, better than ever, are at the Jones Beach Theater on Wednesday and Thursday, August 26 and 27.

Beth Gwinn/Retna

Neal Preston/Outline

It's nothing but works by John Cage in MOMA's Summergarden on August 28 and 29. "TEN" is a piece Cage wrote for piano, percussion, and two string quartets. Something called "But What About the Noise of Crumpling Paper . . ." is a celebration of Dadaist Jean Arp.

VIDEOS

The Green Man ($89.95)*:* In this acclaimed thriller from the Kingsley Amis novel (first broadcast on A & E), Albert Finney plays Maurice Allington, a boozy old innkeeper who advertises his bed-and-breakfast as a haunted house. To order, call A&E (800-423-1212).

ART

"Fra Bartolommeo, Master Draughtsman of the High Renaissance": Lining the walls of the Pierpont Morgan Library are more than 100 drawings by the artist that have not been shown in public since 1720, when a Florentine collector mounted them in two albums. They have remained in private collections until now. Through November 29.

"Cross Section": Battery Park City and the World Financial Center have been turned into a sort of sculpture gallery *sur l'herbe.* Stroll among 75 works from museums all over the city. Through September 20.

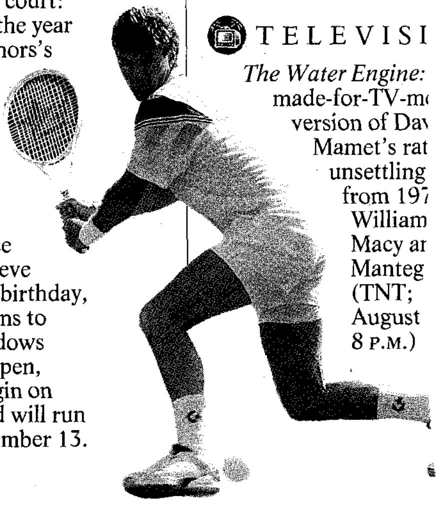
TASTINGS

BY ALEXIS BESPALOFF

A good Sauvignon Blanc, which might be called California's answer to Sancerre, has the assertive flavor and lively acidity that make it a dependable, all-purpose white; try the 1991s of Buena Vista, Clos du Bois, and Silverado (about $10).

SCENES

Back in center court: Could this be the year of Jimmy Connors's big comeback? Last year, the tennis great came very close to being a real contender once again. On the eve of his fortieth birthday, Connors returns to Flushing Meadows for the U.S. Open, which will begin on August 31 and will run through September 13.

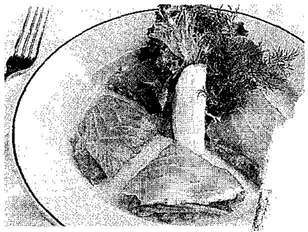


FASHION

Iceland's Wathne sisters have been in the social swim since the seventies. Now they're in the catalogue business, selling everything from outerwear to fishing gear from the House of Hardy. "Their lush catalogue," says Michael Gross, "is an elegant adventure all by itself." To order, call (800) 942-1166.

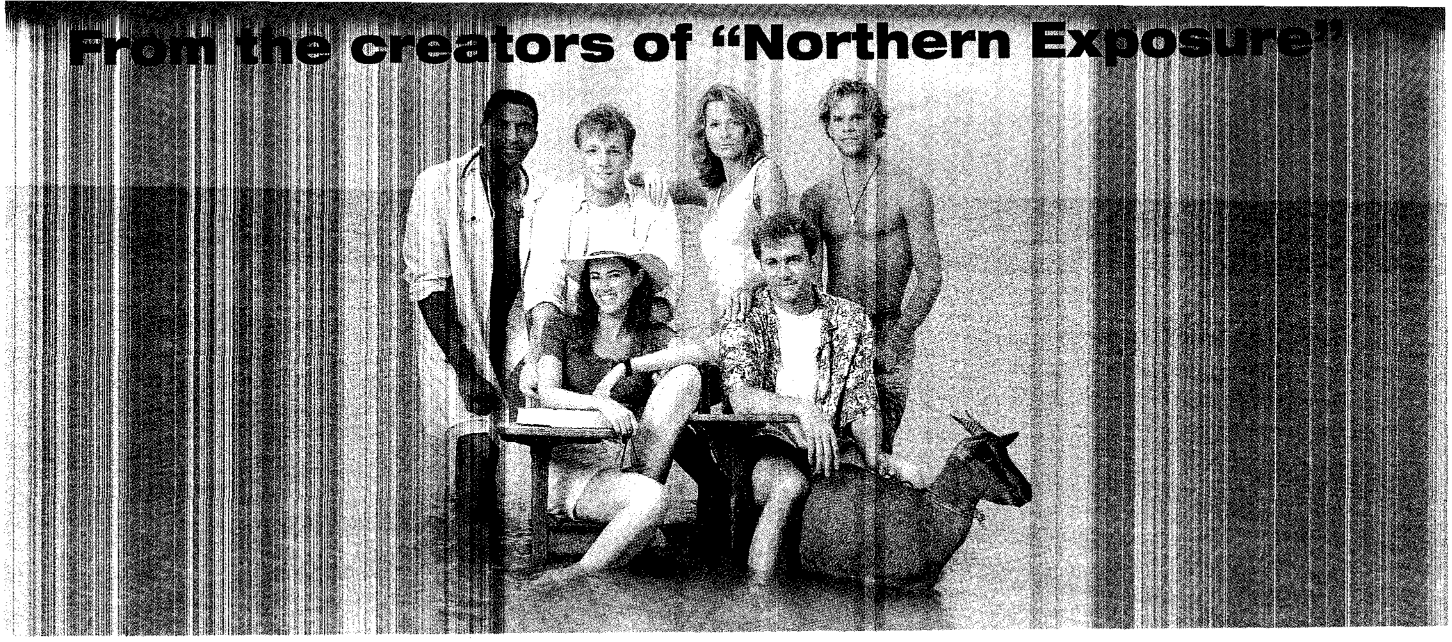
RESTAURANTS

The bar at Snaps, the smart new offspring of Aquavit, is great for lunch. And chef P. G. Gustafsson's gravlax ($7 at lunch, $8 at dinner) may be the most stylish bargai around: satiny pink slices of d cured salmon on crisp potato topped with crème fraîche. At Park Avenue, at 46th Street; 7878.



TELEVISI

The Water Engine: made-for-TV-m version of Da Mamet's rat unsettling from 197 William Macy ar Manteg (TNT; August 8 P.M.)



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NEW YORK

Family Therapy

Bush and the hyperextended GOP family

BY
JOHN TAYLOR

POPPY AND GRAMMY: BUSH TRIES TO PAPER OVER THE CONFLICTING SIGNALS THAT ACHIEVED TRULY BREATHTAKING PROPORTIONS.

IT IS COMMON FOR PEOPLE WHOSE PARENTS HAVE DIED TO have extraordinarily vivid dreams in which the parents appear, not as they were on their deathbeds, decrepit and catheter-ridden, but as they were in their prime: hale, glowing, radiating affection and reassurance. Ronald and Nancy Reagan's appearance at the Republican Convention in Houston last week had, for the party faithful, the quality of one of these dreams. There they were, the towering legendary figures from a bygone age, restored to life.

Last seen cringing in fear and confusion when a protester smashed a crystal statue on a podium next to him during a speech in April, Reagan seemed vigorous, even giving one of the balloons that cascaded down onto the stage a chipper little kick. His timing was flawless; his voice, with its familiar rasp, was confident, his self-deprecating humor irresistible. Unlike so many of the speakers at the convention, he treated the Democrats not as odious reptiles but as misguided, selfish children. His phrases—"we stood tall," "Evil Empire," "my fellow citizens," "the model of freedom and prosperity"—all harked back to the eighties. And, reinforcing the impression that he was an apparition from the past, even his hair was again dark and pomaded, not the pure gray it had been when it grew out after Reagan's brain operation in 1989.

AP/Wide World.

During the dreams people have of their dead parents, the dreamers are bathed in an almost overwhelming feeling of well-being and joy. Such dreams represent the infantile yearning that everyone harbors for parents who will always be there to provide love and guidance and protection. That was very much the mood among Republicans when Reagan finished his speech, and as the Astrodome thundered with the tumultuous fervor of his idolators, Nancy, in the mythic red dress, joined him.

But then the dreamer wakes up and realizes that it was only a dream, that the beloved parents are long gone, and that he or she is alone in an uncaring world. A sort of existential anxiety—disappointment edged with fear, which surges in to replace the receding dream—seemed to overtake the Republicans once the Reagans disappeared and they had to face the fact that their candidate this year was George Bush, whom Reagan himself called "a quiet man, not a showman."

Like most people in such a situation, the Republicans have tried desperately to remain in the dream state. To emerge from it would mean, in a larger sense, relinquishing Reagan to history. Instead, they have insisted that, though Reagan himself is gone, and though the country's economy and mood have changed drastically in the intervening years, the Reagan dream can be perpetuated through George Bush. "This country needs George Bush to continue the Reagan legacy," Paul Laxalt declared. But can that happen in the waking world? Or is the child's dream of the dead parent all that's left of the dream the dead parent once had for the child's future?

Dream rhetoric abounded throughout the convention. "America is still a land of dream, dreams as vast and wide as those out there in West Texas," Bush told a cheering crowd the day he arrived in Houston. But dream rhetoric was conspicuously absent from Bush's acceptance speech. In fact, not only did the speech lack a central metaphor, its most memorable imagery involved—rather than a vision for the future—an attack on Bill Clinton as an "Elvis" who is spotted all over the political spectrum and whose tax policies would force Americans to sing "Heartbreak Hotel." That was cute but hardly destined to resonate in the national consciousness. The president did forcefully reiterate his foreign-policy successes—for what that was worth—and showed through his bellicose attacks on Clinton and Congress that he had finally made the complete shift into "campaign mode."

But aside from showing a combative spirit, the speech failed to meet the expectations Bush and his aides had raised in their exhaustive pre-convention chatter about what was supposed to be a crucial, pivotal, defining moment—to use the inescapable cliché—in the president's career. Aside from promising a tax cut and his check-the-box-on-your-tax-form gimmick, he reprised tediously familiar calls for a line-item veto and capital-gains-tax cuts and term limits. He also threw in mediocre stump fragments like the line "While the Soviet bear is gone, the world is still full of wolves." Despite the misty peroration about the sun rising in America, the president rationalized his re-election by falling back upon the oft-repeated question: Who do you trust to make change work for you?

WHILE BARBARA BUSH, IN THE DAYS before the convention, had denounced the use of "sleaze" and argued that the abortion debate should be excluded from the campaign, she not only sat calmly through Pat Buchanan's sleaze-larded tirade Monday night, with Buchanan's politically mute wife, Shelley, right beside her in the presidential box, but also applauded, along with the rest of the delegates, Buchanan's excoriating attacks on pro-choicers and homosexuals. Barbara Bush may have thought she was simply being polite. But what the entire spectacle represented was the triumph of cognitive dissonance in the Bush campaign.

All politicians are vulnerable to charges of hypocrisy and cynicism—they almost universally relish smearing their opponents while professing to abhor such behavior—but most of them at least worry about the appearance of consistency. When a campaign is caught behaving unethically, the candidate offers the obligatory apology and dispatches the appropriate scapegoat, as Michael Dukakis did in 1988 when it came out that his chief of staff had leaked the videotape of the speech by British Laborite Neil Kinnock that Joe Biden had plagiarized.

The Bush campaign has now dispensed with that encumbering ethical genuflection. The Republicans have simply stopped worrying about inconsistency. Bush had promised to fire any officials who criticized Bill Clinton's private life. But when, less than a week later, U.S. Treasurer Catalina Villapando referred to Clinton and former San Antonio mayor Henry Cisneros as "skirt chasers," not only was Villapando not fired, she was not even formally rebuked.

This new disregard of any pretense of consistency proved to be a bracing, even liberating, step for the Republicans. Throughout the convention, some Bush officials spread sleaze while other Republicans, such as Charles Black and Paul Laxalt, repudiated such behavior and still others applauded it. George Bush himself (at a $1,000-a-plate fund-raiser last Wednesday interrupted by an AIDS activist waving an unrolled condom) congratulated Rich Bond as a "feisty devil" a few days after Barbara had criticized him for attacking Hillary Clinton.

It seemed no longer to matter what anyone said. "The important part of Pat Buchanan's speech was that he put up a bridge so his people could cross over to George Bush," Carroll Campbell, the governor of South Carolina, told me one night on the convention floor. "The rest was insignificant." This cavalier tendency to disregard anything inconvenient to the purpose of the moment was characteristic of the attitude most Republicans had toward the party's platform.

After the convention had composed—at the behest of conservatives—a stunningly reactionary statement of principles on everything from immigration to gay rights, Republicans who disagreed with it, from Barbara Bush to Robert Dole, urged others who were uncomfortable with its extreme positions to simply disregard it. Such contradictions and inconsistencies transcended mere questions of conflicting signals or muddied messages and achieved a breathtaking bifurcation of principle and behavior, thought and action, word and deed.

Nothing illustrated this more clearly than the abortion debate, which pestered the Republicans throughout the convention. Asked if her husband's view that his granddaughters should decide for themselves whether or not to have an abortion did in fact constitute a pro-choice position, Barbara Bush said in an interview on CNN, "It's pro-life." The illogic in this response didn't matter, either to Barbara Bush or to the interviewer, who moved seamlessly on to the next question.

But for Republicans accustomed to smooth appearances, the whole abortion fracas was so unsightly. Within months, it seemed, the pro-choice movement had erupted within the party like some sort of hideous boil disfiguring its usually sleek public face. Although Dan Quayle told a crowd of welcoming Christians, "It's always good to be with people who are *real* Americans," the potential for chaotic interruptions by types Quayle does not consider "real" Americans was omnipresent in Houston. The president was heckled by protesters at practically every appearance he made, even an ecumenical prayer breakfast the day he gave his acceptance speech.

Ronald and Nancy Reagan appeared as deceased parents do in a dream: hale, glowing, radiating reassurance.

★ ★ ★ ★ ★ ★

ONE OF THE MANY IRONIES OF THE convention was the sight of Republicans, whose conventions for decades had been orchestrated in tedious detail and who had derided the Democrats' for their cacophonous disorganization, trying to explain the abortion squabble as a sign of virtue. "This disagreement is not bad," said William Weld, the pro-choice governor of Massachusetts. "Unlike Bill Clinton and the Democrats, the Republicans are not afraid of a little disagreement."

But if you genuinely believe abortion is murder, there is no room for disagreement. Republican straddlers ran the risk of sounding not so much inclusive as unprincipled. Or, again, inconsistent. The party's plank calling for the outlawing of abortions even in the case of rape and incest—shackling Bush, who does believe in abortion for those exceptions, with yet another contradiction—at least has the virtue of consistency, since, if a fetus is an "unborn child," its human quality is not diminished by the fact it was conceived in rape or incest.

At the Christian Coalition rally for Quayle, a 17-year-old girl named Melissa McMillan, whose mother was teaching her at home, told me about a teenage girl who, on a first date with a ballplayer, had accompanied him back to his hotel room, where he raped her. "If you think she should have had an abortion, then you just aborted my dad," Melissa said. "This is the same issue as slavery was in the Civil War," said Melissa's mother, Linda. "If this country has another civil war, it will be over abortion." Like an abolitionist in the 1850s, she does not see much room for disagreement, and she has little patience for politicians who do.

In order to campaign with utter vengefulness, Bush has needed to convince himself that Bill Clinton and Al Gore have mistreated him. He has needed to feel that, like the deceptively peaceful stranger in a Western who is bullied and abused until he explodes in a dazzling burst of justified retaliatory gunfire, he has taken more than any decent man should be expected to take. The real reason Bush has been denying he has been in "campaign mode" all these months has been to convince himself, as well as the public, that he is a victim. "I've held out my hand to those crazy guys," Bush said of the Democrats the day he arrived in Houston. "I've held out my hand to them only to have it bitten off. And I'm tired of it."

Meanwhile, to launch the jihad against Clinton that they need to come back from behind, they have had to convince themselves not just that Clinton is a bad governor, though they have done that, noting again and again that Arkansas ranked forty-seventh in this and forty-ninth in that and last in just about everything else. Nor was it enough to deride him as a man with misguided political views, though they've done that, too, complaining endlessly that his economic plan would raise taxes and stifle growth.

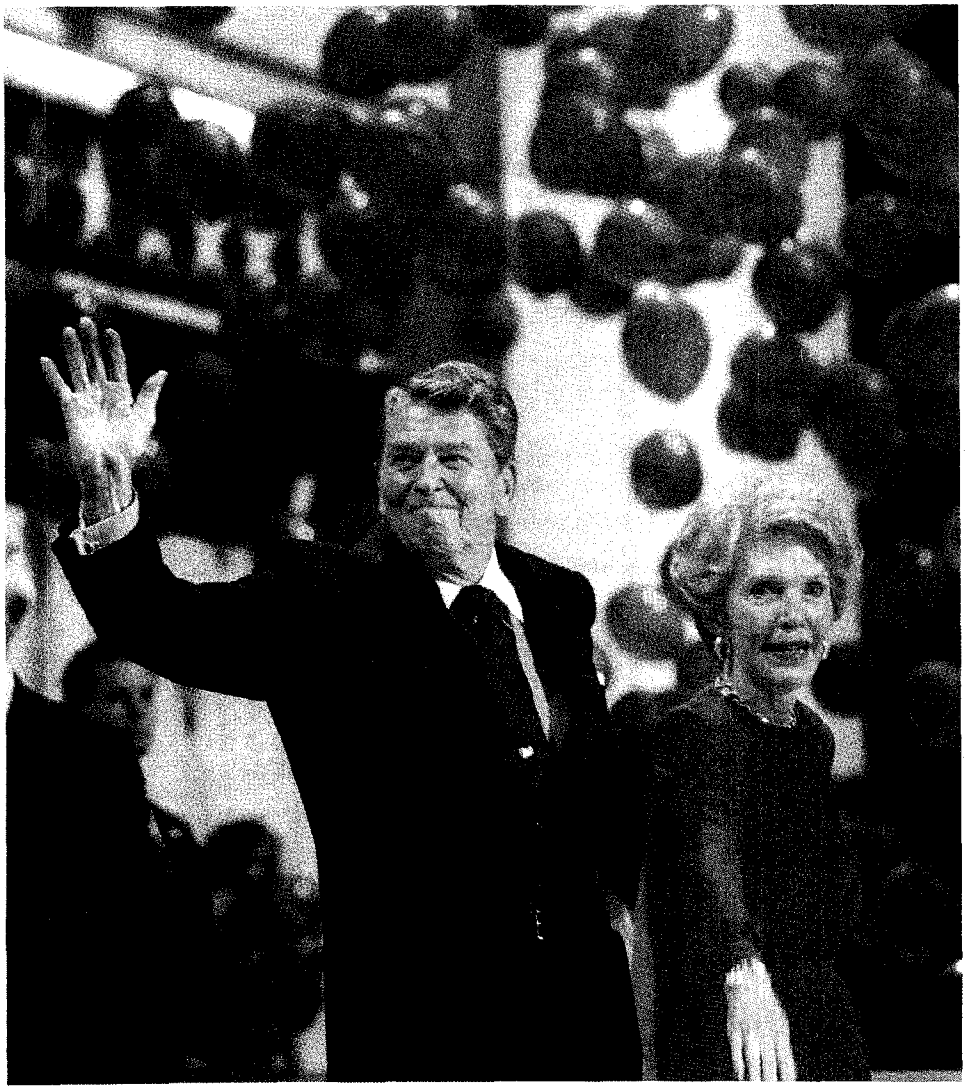
To work themselves up into a state self-righteous fury against the Democrats, they have had to demo Clinton, to turn him into evil incar on many issues. And so Clinton wa derided as a parasite. "Bill Clinto has never created a job in the pri sector because he's been on the public dole almost his entire adu life," declared Carroll Campbell.

He was denounced as a hypocrite. "Did you see Bill C speech in New York City?" Dan Quayle asked the Chri Coalition. "He spent the first fifteen minutes talking ab family values. Now we're making real progress in Ame when Bill Clinton's talking about family values." Pat R saw him as a blasphemer. "He's saying, 'I'm holding o Covenant,' " Robertson told me after the rally for Qua only person in history who has used that word before Christ. That offends me."

Finally, Clinton was portrayed as a man who made a pact. Alan Simpson said, "We'll be talking about an ab ambitious young man who at the age of 23 wrote a lett his draft status and said he did it to—and please hear words—'maintain my political viability.' Such cynicis And the target question over the next 79 days is, How other times did you sell your soul to maintain your poli viability, Bill?"

Another object of Republican scorn and vitriol was t

Illustration



Daddy and Mommy: Once the Reagans disappeared, the GOP had to face Bush.

shirts saying MEDIA LYNCH MOB were a popular item. At the ristian Coalition rally for Quayle, the crowd, spurred on by boyish preacher Ralph Reed's comments about the "liberal lia," suddenly turned on the camera platform, with its er of reporters, and, pointing their fingers accusingly, n to chant, "Tell the truth! Tell the truth! Tell the truth!" ıat particularly infuriated the Republicans was the positive they felt Bill Clinton had been getting.

l Clinton," Rich Bond said disgustedly, up at the plastic ssic podium, on the morning the convention began. "Bill ı, who's suddenly become the darling of the media. Mr. rful. Bill Clinton, who along with his running mate, Al vas described by the Washington *Post* as 'the robs of the heartland.' "

lelegates, who at that time in the morning consisted ly of the type of people who wore oversize foam-rubber hats and whose shirts and pants were so heavily d with political buttons that they seemed to be encased sort of protective armor plating, brayed derisively.

me do a quick poll here," Bond said. "Does anyone here ith the Washington *Post* on that point?"

ray intensified until it became one big retching *ıh* of scorn and disgust.

d, to the Republicans, Clinton and Gore weren't the obs of the heartland, they were the heartthrobs, "the ," of the press. And to the Republicans, this romance or tion wasn't just unfair, it was deviant. It had a perverse connotation.

Media Research Center, a conservative group that monitors the press, liked to point out that back in July, after Clinton selected Gore as his running mate, *Newsweek* reporter Eleanor Clift confessed on CNN, "I must say I was struck by the expanse of their chests. They may have to put out their stats." Two days later, on another talk show, Clift made another tongue-in-cheek but nonetheless lubricious observation: "I must say, looking at some of that footage, it looks like the all-beefcake ticket."

BUT THE SEXUAL dynamics of the presidential campaign entered a wild new phase last week. It began three days before the opening ceremony, when Ronald Reagan's former political operative Lyn Nofziger raised once again the questions about Bush's virility, the old issue of *cojones,* by saying that Reagan hadn't wanted to name Bush as vice-president because "he thought Bush was a wimp."

The whole matter is particularly vexing and dangerous because not since Jack Kennedy have the Republicans, who have long taken for granted that they had a monopoly on virility, faced a Democrat who seemed more virile than their candidate. And so, two days later, on the eve of the convention, the Republicans tried to turn the issue of Clinton's supposed virility against him when Catalina Villapando made the snide "skirt chasers" reference.

But they quickly withdrew from this line of attack, almost as if any emphasis on Clinton's sexual prowess by implication indicated a lack of prowess in Bush. Instead, they adopted the opposite approach and began suggesting that the Democrats were the party of people with unnatural sexual appetites. The president himself obliquely took up this theme in a speech to supporters the day he arrived in Houston. "They gave new meaning to the words *closet liberal,*" he said, referring to congressional Democrats. Bush also seemed to suggest that Clinton might be a swishy-decorator type by saying, about the Democrat's confidence that he was going to take up residence in the White House, "I half expected, when I went over to the Oval Office, to find him over there measuring the drapes."

Later that evening, in his speech to the convention, Pat Buchanan developed a more baroque version of what is emerging as the central Republican analogy for the Democrats—that by trying to hide their supposedly liberal agenda, they are behaving like a sexual deviant who pretends to be normal. "Like many of you last month," Buchanan said, "I watched that giant masquerade ball at Madison Square Garden, where 20,000 radicals and liberals came dressed up as moderates and centrists—the greatest single exhibition of cross-dressing in American political history."

But perhaps the real masquerade was the way Buchanan, who managed to give even his sneering reference to Al Gore as "Prince Albert" a sexual imputation, expressed through

AP/Wide World.

condemnation his own unhealthy and unresolved fixation with deviance. His preoccupation with supposedly perverse Democrats does have a voyeuristic quality. During his speech, he dwelt on the issue of "homosexual rights," repeating the phrase unnecessarily, warning the audience that "a militant leader of the homosexual-rights movement could rise at that convention and exult, 'Bill Clinton and Al Gore represent the most pro-lesbian and pro-gay ticket in history.' And so they do."

BUCHANAN'S SPEECH WAS SO NASTY, SO VICIOUS, that Will Durst said on Comedy Central, "Pat's a little to the right of Pol Pot, and his followers are skinheads with hair." It also offered evidence of what is emerging as another metaphorical construction in the presidential campaign, one that involves comparisons between attack rhetoric and pornography. The two subjects merged seamlessly in the ceaseless references to the allegations that both Bush and Clinton have had affairs, and everyone used the words *sleaze* and *dirt* to refer to both the unscrupulousness of negative attacks and the salaciousness of the rumors spread by the attackers. In this context, Buchanan's prime-time fulminations against "the raw sewage of pornography that pollutes our popular culture" contained a strange echo of a comment by Ann Richards, the governor of Texas, who said before the convention that the campaign was going to be so "dirty," it would be like "political pornography."

"REAL AMERICANS": BEHIND THE HOKE, A BUILDING VENGEFULNESS.

Amid all this vitriol, Jack Kemp provided in his speech one of the few displays of compassion to be found during the convention. Off the podium, Kemp made irreverent comments about Jim Baker, laughed off the rumors that Bush would want him to resign, and jokingly pretended to fall asleep on *Larry King Live.* He was having a genuinely good time. While the talk-show chew on his speech tended to be disparaging, he clearly upstaged keynote speaker Phil Gramm, whose bayou accent was so broad it seemed in danger of dislocating his jaw. Kemp established himself as a leading contender for the '96 race; one poll of the delegates found him to be the favorite to head the ticket in the next election.

The vice-president, for his part, had arrived in town determined to present the public and the party with a "new Dan Quayle." He would put all the ridicule of the past few months behind him; he was not going to allow the "handlers" who he claimed had mismanaged his vice-presidential debut in 1988 to muzzle him this time around. Throughout the week, he dutifully made the rounds of various right-wing encampments, uttering vacuous family-values maxims such as "We live in a time when too often the morning paper has replaced the morning prayer." But in an interview during the convention, he proved the limits of repackaging, mistakenly telling Bernard Shaw of CNN that he did not yet want to discuss running for president in "1994."

It only got worse after that. Preceding Bush to the podium at a fund-raising luncheon, Quayle tried, as Reagan does with such success, to make fun of his own mistakes. But he lacked the timing and self-confidence to carry it off. And the jokes themselves were awful. He told the audience he would do just about anything for President Bush . . . except enter a spelling bee. When that produced only a few pained laughs, he plunged ahead with another howler, saying he knew how to spell *liberal,* and it was spelled "C-L-I-N-T-O-N . . . E."

Marilyn Quayle did little to compensate for her husband's shortcomings. Her sour speech, with its litany of the sixties social excesses she said so "offended" her and her unsubtle dig at Clinton in her reference to draft dodgers, as well as invidious comparisons between herself and Hillary Clinton, reinforced the impression that she is a kind of female Babbitt. Her strange face, with its sharp edges and long planes, wide mouth and huge teeth, did the same. She seem narrow, rigid, inexplicably hostile, despite her eerie smile.

Barbara Bush, by contrast, clearly demonstrated why s remains such a popular figure. In certain respects, hers h been one of the most difficult roles of the convention. Dr into the abortion debate, she became a frequently cited reference point for the division between conservatives a moderates within the party. She was also put in the som embarrassing position of having to use her own popular promote her husband's re-election, creating possibly th recorded instance of a political skirt-tail effect. She the answer interview questions about why her husband wa much less popular than she was.

Barbara Bush's speech Wednesday night was perhap only one at the convention to attack no one. And it sug that the future of the Republican Party lies not so muc generational shift, in which someone like Quayle woul forward the same old ideas, as, instead, in a shift by Republicans of all ages toward the more charitable atti short, "inclusion." That was an idea that many Republi Houston talked about but that others, in yet another dis cognitive dissonance, demonstrated was the last thing t wanted.

Photograph by Najl

New York readers don't live here for the peace and quiet. Nor do they visit their favorite city for rest and relaxation. They want dining, dancing, shopping, movies, museums, musicals, and more. *New York*'s September 14 Fall Preview issue is their ticket to all the events of the season.

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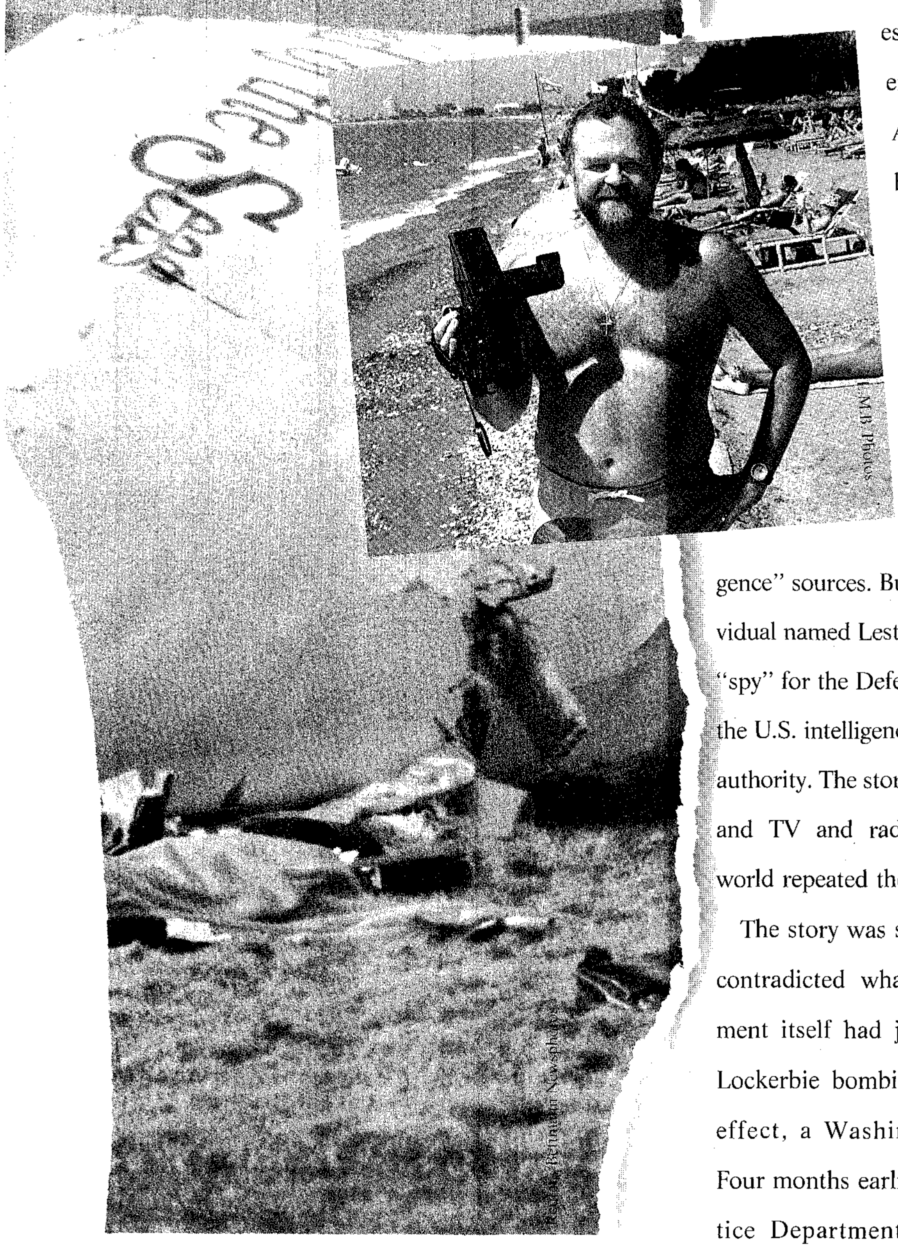
CONNING THE

MEDIA

HOW A JOURNALISTIC ROGUE DUPED TIME, ABC, AND NBC ON THE STORY OF THE PAN AM BOMBING

BY CHRISTOPHER BYRON

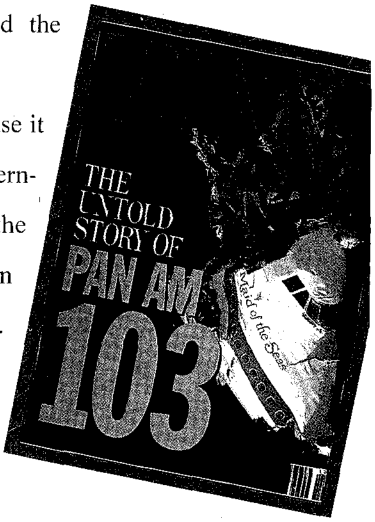
STER COLEMAN (BELOW
A CYPRUS BEACH) IS THE
GUE JOURNALIST WHO
DDLED THE STORY TO
ME THAT THERE WAS U.S.
ERNMENT COMPLICITY
THE PAN AM BOMBING.


M.B. Photos

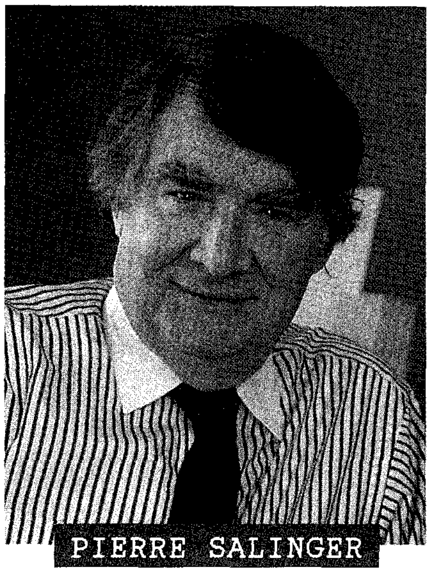
Bettmann Newsphotos

LAST APRIL 20, *Time* MAGAZINE PUBLISHED AN EXTRAORDINARY cover story. Though the article contained a number of qualifiers and disclaimers, its essential thesis was startling: that the U.S. government had complicity in the bombing of Pan Am 103 over Lockerbie, Scotland, on December 21, 1988.

Time was not the first major media outlet in America to advance this thesis. Eighteen months earlier, in late October 1990, both NBC and ABC News broadcast very similar stories. The network reports identified no sources for their charges beyond unnamed "law enforcement" officials and "intelligence" sources. But the *Time* cover went further. It cited an individual named Lester Coleman—identified as a former undercover "spy" for the Defense Intelligence Agency, the Pentagon's arm of the U.S. intelligence establishment—as the corroborating voice of authority. The story caused a sensation as newspapers, magazines, and TV and radio outlets around the world repeated the charge.


THE UNTOLD STORY OF PAN AM 103

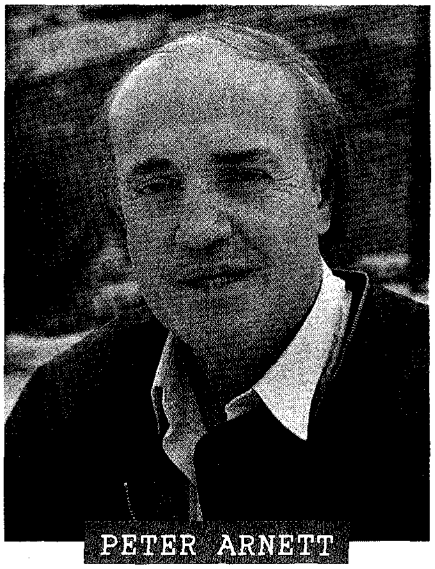
The story was sensational because it contradicted what the U.S. government itself had just said about the Lockerbie bombing, suggesting, in effect, a Washington cover-up. Four months earlier, the U.S. Justice Department had indicted


PIERRE SALINGER

Although he found Coleman questionable, he went ahead with the story because of "other sources."

BRIAN ROSS

Ross was introduced by Coleman to two informants on Cyprus who provided NBC's account of the story.


PETER ARNETT

"This is the worst possible dream for people in the news business," says Arnett, who knew Coleman.

Bolstered by the networks, Coleman spun

two Libyan terrorists. The indictment charged that the two terrorists had placed the explosive aboard an Air Malta flight on the island of Malta; that flight connected in Frankfurt with a Pan Am feeder flight to Pan Am 103 in London.

By contrast, the *Time* story now suggested—as had the NBC and ABC stories before it—that the bomb might actually have begun its journey in Frankfurt instead. The story implied that this might have happened under the watchful eyes of a rogue group linked to the Drug Enforcement Administration.

If true, this meant that it was not Pan Am carelessness but a conspiracy involving U.S. government officials that led to the deaths of 259 passengers over Lockerbie. More than that, it now looked as if *Time* magazine had uncovered what no other media outlet following the story had been able to provide—an actual live witness to corroborate the charge.

But had *Time* really dug up such a person? An extensive probe of who Lester Coleman really is suggests that *Time* got taken—as did ABC and NBC before it—by a man with a history of spinning tales. The success of Coleman, a low-level former informant for the DEA in Cyprus and a onetime journalist, is a testament to the modern American thirst for conspiracy theories and, in the case of *Time,* to the pitfalls of a new corporate culture.

"This is the worst possible dream for people in the news business," says Peter Arnett, the legendary foreign correspondent who covered the bombing of Baghdad for CNN and himself fell under Coleman's spell for a time. "Prior to the seventies, the press was very cautious about getting into areas that were not certifiably factual. Then investigative journalism came into vogue, and things began to change."

Why was Coleman spinning such yarns? Coleman maintains that what he says is true, and that he has decided to go public to expose the rot at the core of the U.S. government and its intelligence services. In particular, he says, his inside information reveals problems inside the DEA and its Nicosia, Cyprus, office. In fact, the evidence suggests that while the Nicosia office of the DEA may have been poorly run and had loose security, the real reason for Coleman's disclosure was personal animosity between him and the DEA's Nicosia attaché, Michael T. Hurley.

COLEMAN'S CREDIBILITY DERIVED IN PART FROM HIS BACKground in journalism; he had worked at a succession of local radio and TV news departments in the seventies and early eighties and, for a time, in the Middle East in 1985 as a correspondent for televangelist Pat Robertson's Christian Broadcasting Network. But he also had ties as an informant for the DEA in Cyprus, and network news departments found the combination irresistible—even after he left journalism and began working in public relations.

Thus, in December 1988, NBC News put Coleman on the air as an expert in the ways of Libyan strongman Muammar Qad-
dafi. What NBC News knew but didn't tell its viewers wa
Coleman at the time was actually a staff P.R. man in Chic
the Boy Scouts of America.

Now Brian Ross, the NBC investigative reporter w
ranged the interview, says he's begun to wonder just ho
of what Coleman has had to say is true. "Lurking in
says may be a pearl of truth," observes Ross. "But then I
to build on it. I started to get uncomfortable with him
said, 'Pablo Escobar [a Medellín cocaine baron] was in
and I've got tape.' We wouldn't touch it, but the nex
knew, he had the tape on CNN."

With others, Coleman has claimed to be the man w
the whistle on the Iran-*contra* scandal. In the summer
he told writer Anthony Haden-Guest that four years e
1985, the Defense Intelligence Agency had sent him o
mission to Beirut.

Coleman's alleged assignment? To carry a Speak
computerized children's game to Beirut and deliver it t
nese newspaper. Why? The toy had been programmed
news that Oliver North and Robert MacFarlane hac
Tehran on an arms-for-hostages mission.

Last year, Coleman even advanced himself into the
the so-called Inslaw scandal, filing court papers in Wa
in which he claimed to be an eyewitness to Justice De

Photographs: left, Gastaud/Sipa; center, Craig Skinner/Globe Photos; right, Steve Le

trafficking in stolen computer software, the subject of the central allegation in the affair. Former attorney general Elliott Richardson, who represents Inslaw, has tried to get corroboration of Coleman's claims, but says he's so far been unsuccessful.

Because Coleman's tales all seemed to have at least a kernel of truth in them, seasoned, skeptical journalists like Ross of NBC and Pierre Salinger of ABC were willing to lend him an ear. At one point, Ross even spoke up for Coleman in a court proceeding after Coleman was arrested for applying for a passport under a false name.

Bolstered by his credibility with the networks, Coleman finally found his loudest sounding board of all—the cover of *Time* magazine. Beguiled by his astounding claim that the DEA was implicated in the Pan Am 103 disaster, *Time* made this the central thesis—with Coleman as the corroborating source—of its cover story entitled "The Untold Story of Pan Am 103."

Time says it stands by the story. Yet no editor involved in its preparation seems eager to take responsibility for the result. The magazine's chief editor, Henry Muller, says he had little involvement in it, and that the man actually in charge was *Time*'s chief of correspondents then (now deputy managing editor), John Stacks. According to Muller, Stacks worked closely with—and guided the reporting of—the story's author, Roy Rowan, a respected veteran newsman, now retired.

Stacks says Rowan talked to "scores" of people for the story and that questions about their credibility and accuracy are all properly addressed to Rowan, not himself. Time Inc.'s editorial director, Richard Stolley, also says that Rowan is the man to speak to with respect to the accuracy of the story and the credibility of sources. Rowan himself says he checked Coleman's claims with "other sources" before publishing them. But he acknowledges that he didn't check out Coleman himself.

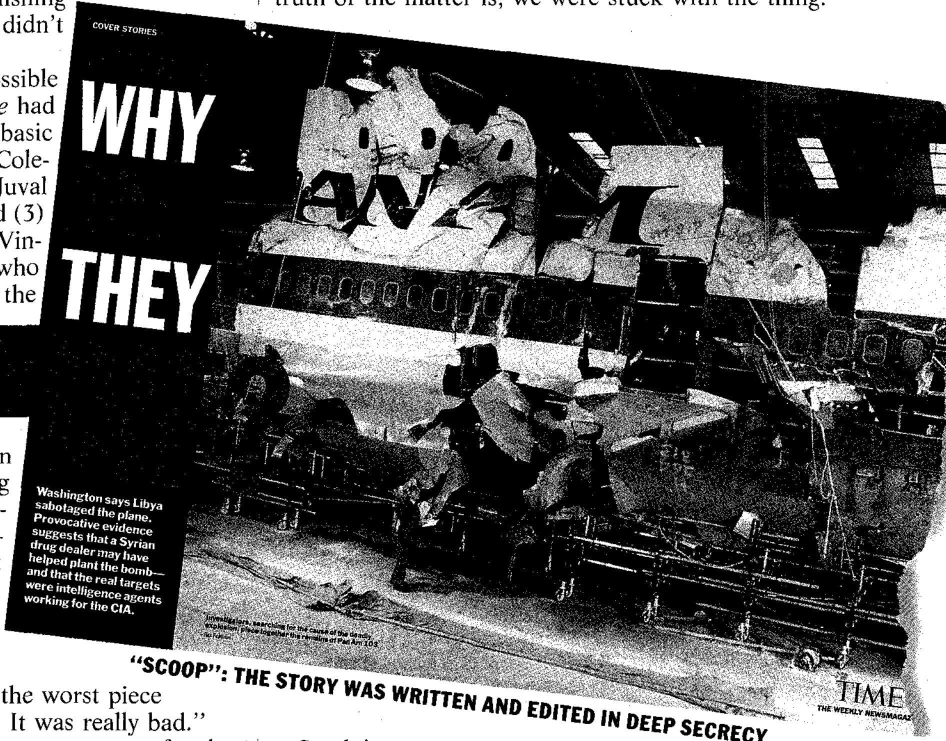
Unfortunately, the most generous possible reading of the story indicates that *Time* had very little to rely on at all beyond three basic sources of information. They were (1) Coleman, (2) a private investigator named Juval Aviv, who once worked for Pan Am, and (3) the now-bankrupt airline's legal team. Vincent Cannistraro, a former CIA official who headed the agency's investigation into the Am crash, was quoted in the story in y that helped *Time* justify advancing wn thesis in opposition to the govent's. Cannistraro says he was neverviewed for the story at all, but is words were lifted and distorted an interview he had given earlier New York *Times*.

nistraro says he regards the cover s "wrong in every particular . . . the worst piece rtage I have seen in many years. It was really bad."

is not the news powerhouse it once was; nor, for that , are the broadcast-television networks. In recent years, e seen their editorial ranks thinned and their news budg—in *Time*'s case, as part of the continuing byplay from nc.'s 1989 merger with Warner Communications, a deal ddled the organization with $11.8 billion in debt.

he magazine still has many top journalists on its staff. when the Pan Am 103 story—which had been reported ted in secrecy in New York by only a handful of people—ally sent to the magazine's Washington bureau for ren the Friday prior to publication, correspondents were d. They not only found the story riddled with errors but ered its overall premise doubtful at best.

es for Time.



Washington says Libya sabotaged the plane. Provocative evidence suggests that a Syrian drug dealer may have helped plant the bomb—and that the real targets were intelligence agents working for the CIA.

"SCOOP": THE STORY WAS WRITTEN AND EDITED IN DEEP SECRECY.

STANLEY CLOUD, *Time*'s WASHINGTON-BUREAU CHIEF, confirms that his bureau sent a memo to New York that "found fault" with the story. Cloud won't discuss details of his memo, saying only that the editors in New York made a "good faith" effort to respond to his objections. The clunkiness and confusion in the final product—a tangle of assertions and equivocations—may well have been the result of that effort, as the editors in New York struggled to "write around" and "fix" problems that were in fact unfixable.

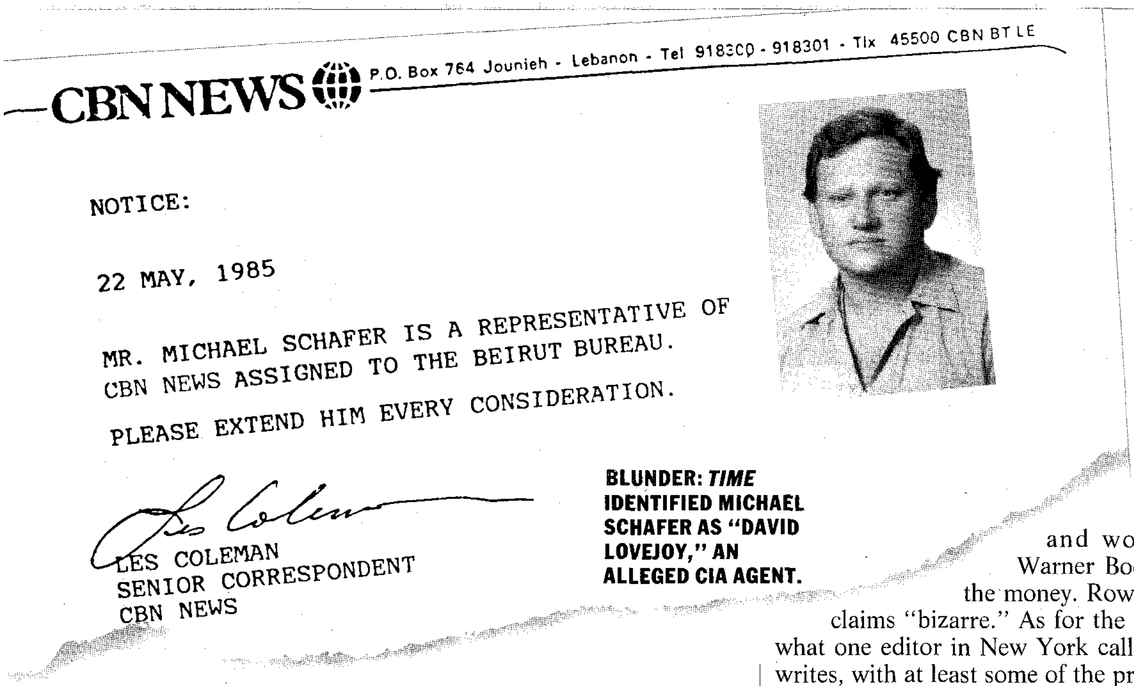
The story was unfixable because its premise collided with the known facts. The U.S. Justice Department indictments had already produced substantial evidence that the bomb had begun its travels in Malta. No credible evidence existed that the point of entry had been Frankfurt instead. Yet it was on the speculation that Frankfurt had been the entry point that the article had erected its edifice of conjecture. *Time*'s John Stacks argues that the government's indictment is simply one version of the facts.

Objecting to all this, Cloud himself is said to have telephoned New York and appealed in vain for the story to be spiked. Meanwhile, two of his colleagues began making desperate eleventh-hour efforts to round up credible sources in the Washington national-security community to help shoot the story down. One source says the Washington bureau specifically singled out Coleman to New York as being someone with "a lot of credibility problems." The source says Coleman was characterized as "a con man and a liar."

Why did the story wind up in print anyway? "The days are long gone around here when we can gin up a replacement cover on a Friday night," quips a Washington-bureau insider. "The truth of the matter is, we were stuck with the thing."

Stuck indeed. In fact, *Time* now possessed this world-class "scoop" not because of journalism but as a result of a business-management consideration: the company's pursuit of so-called synergy—the theory that different parts of the communications giant could cross-pollinate, developing joint deals between magazine and book publishing, film and television. Synergy was a major rationale for the merger of Time Inc. and Warner Communications, and the corporate pressure to put synergy into practice is what wound up putting the Pan Am 103 story on the cover of *Time*.

Historically, nothing has been more important to the editors of *Time* than their control over the stories that wind up in the



CBN NEWS P.O. Box 764 Jounieh - Lebanon - Tel 918300 - 918301 - Tlx 45500 CBN BT LE

NOTICE:

22 MAY, 1985

MR. MICHAEL SCHAFER IS A REPRESENTATIVE OF CBN NEWS ASSIGNED TO THE BEIRUT BUREAU.

PLEASE EXTEND HIM EVERY CONSIDERATION.

Les Coleman

LES COLEMAN
SENIOR CORRESPONDENT
CBN NEWS

BLUNDER: *TIME* IDENTIFIED MICHAEL SCHAFER AS "DAVID LOVEJOY," AN ALLEGED CIA AGENT.

magazine's pages. But the story on Pan Am 103 did not originate with any editor or writer at *Time.* Rather, it evolved from a "development deal" that began with Juval Aviv, the ex–Pan Am investigator, and Warner Books, a division of Warner Communications.

According to a source familiar with the deal, the idea evolved out of a meeting last autumn between Aviv and a onetime Time Inc. lawyer, Gabriel Perle, now in private practice. Perle was impressed with Aviv's claims of insider knowledge about a worldwide web of business-, government-, and intelligence-related activities.

Through Perle, Aviv was introduced to Rowan—a retired top editor at both *Fortune* and *Time.* Next, Aviv and Rowan proceeded to Warner Books with a proposal to write a book on the theme "America's shadow government." The sexy-sounding "high concept" suggested intrigue and skulduggery of the sort that could be found in Oliver Stone's *JFK,* the substantially fictionalized Warner Bros. "infotainment" movie about the assassination of John F. Kennedy.

The parties finally agreed to a form of what is known in Hollywood circles as a development deal—not a book contract per se but rather front money to finance a kind of worldwide fishing expedition in search of publishable evidence of this alleged shadow government.

Members of *Time*'s Washington bureau tr

The material gathered would then be "synergized." There could eventually be a book, but before the book was published, there could be a series of spinoff articles and exposés that would appear as "scoops" in *Time* magazine. Laurence Kirshbaum, president of Warner Books, confirms this was the deal.

IN ANY EVENT, ARRANGEMENTS WERE MADE WITH THE TIME Warner magazine division, and contracts were signed with Rowan and Aviv. "Development" money was paid to both men. Rowan later described the sums as "generous," though exact amounts have been impossible to determine.

By December 1991, work on the project had begun, though the reporting was all handled in secret. Partly this seems to have been because Aviv insisted on secrecy, demanding that his identity as a "consultant" on the project not be disclosed. Unfortunately, one consequence of that secrecy was the exclusion of *Time*'s own in-house experts from participation.

"Our role was very minimal," says Stanley Cloud, the magazine's bureau chief in Washington, where *Time*'s most experienced national intelligence correspondents are situated. "I want to stress that we were not involved in the reporting of that story or in the writing of it. We didn't come into the picture until very late in the process."

How good a source of information did Aviv prove to be? Rowan himself appears to have grown suspicious of Aviv and wound up abandoning the Warner Books project and giving back the money. Rowan now calls some of Aviv's claims "bizarre." As for the cover story, it went through what one editor in New York calls "three or four or five" rewrites, with at least some of the problem apparently being how to handle Aviv himself in the copy.

In a transparent fence-straddle regarding Aviv's credibility, the article wound up describing him as possessing a "controversial background" and noted that his work for Pan Am had long since been dismissed by many intelligence professionals as "fiction." Then the article went on to repeat many of Aviv's claims as fact anyway.

Unfortunately for *Time,* by attempting to peel away the problem of Aviv, the editors had simply exposed the next problem beneath him—Coleman, a source whom Aviv had actually introduced to the magazine in the first place.

Just how credible a source was Coleman? Interviews with not only Coleman himself but 21 former employers and individuals who knew him throughout his career reveal a charming and personable man. But of all those interviewed, only two described him as trustworthy and reliable.

As for the cover story, it advanced a discredited theory that had first seen the light of day nearly three years earlier, when a "report" by Aviv to Pan Am had been leaked to the press. The report sought to show that it was the U.S. government, and n Pan Am, that had been negligent in letting the bomb al Flight 103. When the report first surfaced, in the autu 1989, *Time* itself dismissed its thesis as "the wildest alle so far."

Now the theory had been resurrected, this time on vi the eve of trial in a civil negligence suit last April agai Am by the relatives of the Flight 103 victims.

Aviv, Coleman, and Pan Am's lawyers all seem t worked together—or at least in parallel—to get their st *Time.* They had an obvious interest in doing so. A *Tim* story that implicated the U.S. government in the b would exonerate Pan Am. From that perspective, a *Time* on the eve of trial could not help having a favorab on potential jurors.

Pan Am's lead lawyer in the case, James Shaughne stated under oath that Aviv stopped working for Pan A 1990. Moreover, the week the story appeared (it wa April 27, 1992), Shaughnessy wrote a letter to feder Thomas Platt, who presided in the case, to assure him had "nothing whatsoever to do" with the article.

Yet Rowan says he did interview Shaughnessy for th As a result of those interviews, the *Time* writer wound scribing Coleman as Shaughnessy's "key witness" at the upcoming trial.

More important, Coleman now says that it was Pan Am's own lawyers who introduced Coleman to Aviv—in the winter of 1991. In addition, says Coleman, it was Aviv who, having met up with Coleman thanks to the Pan Am lawyers, next arranged for himself and Rowan to fly to Sweden so that Aviv could introduce the *Time* man to Coleman.

JUST HOW BADLY DID *Time* GET SNOOKered in all this? For an answer, one need look no further than Michael Schafer, a young Christian Broadcasting Network cameraman who had worked for Coleman for six months in Beirut in 1985 and became the best man at his wedding. Thereafter, Schafer left the news business, returned to his home outside Atlanta, and opened up a janitorial floor-care service. Yet thanks to Coleman and the Pan Am lawyers—about which more later—*Time* wound up publishing Schafer's photograph in its cover story, erroneously identifying the Georgia janitor as "David Lovejoy," an alleged CIA double agent who reportedly told the terrorists which Pan Am flight to blow up. *Time* has since published an apology.

"This whole thing is a disgrace," says CNN investigative reporter Steven Emerson, who first crossed Coleman's trail in 1989. It was then, says Emerson, that Coleman attempted to plagiarize an article Emerson had written for *U.S. News & World Report* and use it to sell a book proposal to G. P. Putnam's Sons.

Emerson is now finishing up a 6,000-word exposé for the *Washington Journalism Review* on *Time*'s vaunted scoop, and he says that virtually nothing the magazine wrote about Coleman is true. "I've reviewed the DEA file on Coleman," says Emerson. "The overwhelming evidence is that this man has invented his involvement in and knowledge of covert operations that never occurred."

What is the truth about Lester Knox Coleman III (alias Colin Knox, alias Benjamin B., alias Peter Smith, and lias Thomas Leavy)? Broadly speaking, Coleman claims

get the story killed.

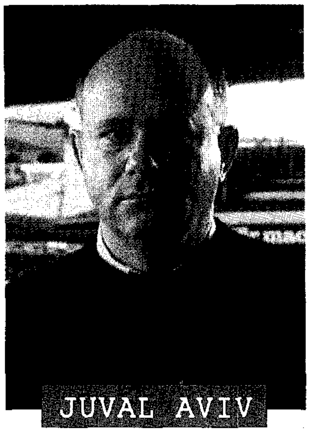
ve been an undercover operative for the Defense
igence Agency. Allegedly recruited into the agency
autumn of 1984, he says he was thereafter moved
d the world like a DIA chess piece in the global
es of the intelligence community.

t, says Coleman, he was moved to Beirut in 1985,
the "cover" role of being a correspondent for the
an Broadcasting Network. His real job? According
man, to spy on the *contra*-funding activities of Pat
son, the owner of CBN.

, Coleman turned up in Nicosia, Cyprus, in 1986.
ssion now? To work as a double-agent DIA spy,
g the activities of the DEA.

n things on Cyprus finally got "too hot," Coleman
e DIA pulled him out and slipped him into a cover
public-relations official at the Chicago office of
Scouts of America. Why there? According to
n, the DIA runs the place.

y, Coleman says, he decided to write a book about
rrorism and spies, and when the DEA got wind of
as lured into a trap that caused him to get arrested
ago for applying for a passport under a false name.



He was the inspiration of the "development deal" and a figure in the story. The author later called some of his claims "bizarre."

Yet no sooner was he busted than he happened to stumble across a picture of one of the victims of the Pan Am bombing—one Khalid Nazir Jaafar—and instantly recognized him as a DEA informant.

From this, says Coleman, he quickly figured out that Pan Am 103 had been blown up as a result of a DEA/CIA drug "sting" operation that ran amok, and decided to alert Pan Am. Lo and behold, Pan Am had independently been coming to precisely the same conclusion thanks to the work of Juval Aviv, its private eye. Aviv has been described in print as a onetime El Al cabin steward who has claimed to be a secret agent for Israeli intelligence.

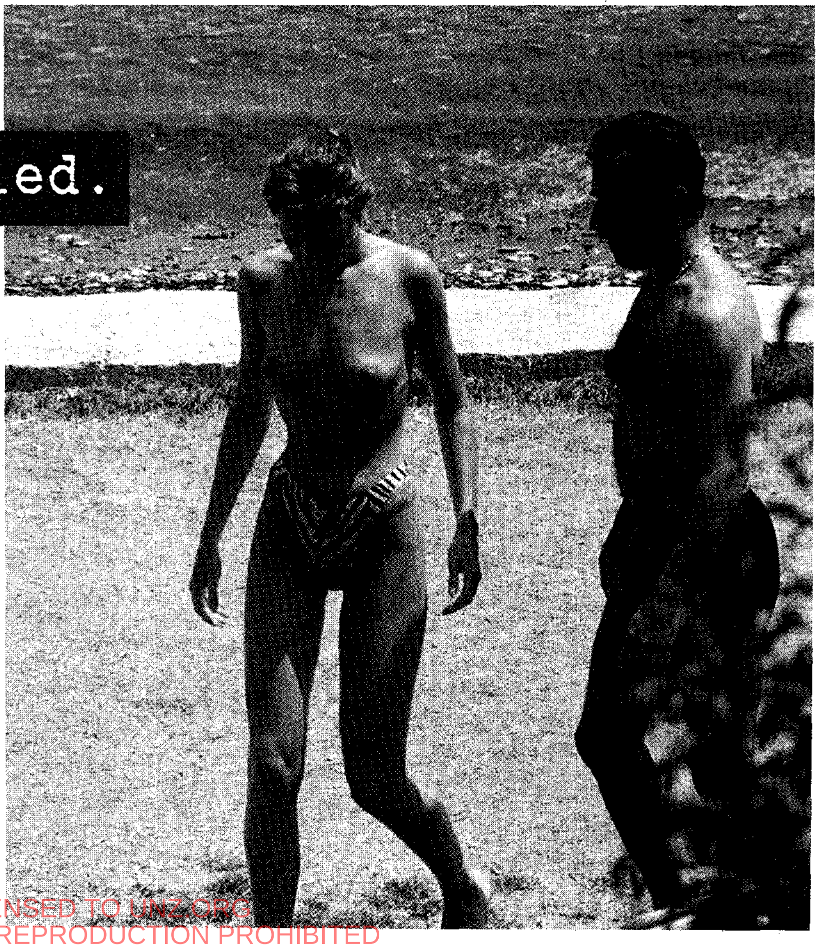
Now, says Coleman from his perch in Sweden, his book is no longer about narco-terrorism; it's about the evil ways of the CIA and the DEA and all the capers and exploits he's experienced as a result of them. Coleman claims to have sold the U.S. rights to the Pocket Books division of Simon & Schuster; the publisher confirms that negotiations are under way. Coleman says as well that he's being profiled for upcoming issues of *Playboy* and *Spy*.

THAT'S WHAT COLEMAN SAYS. HERE'S WHAT OTHERS SAY about him:

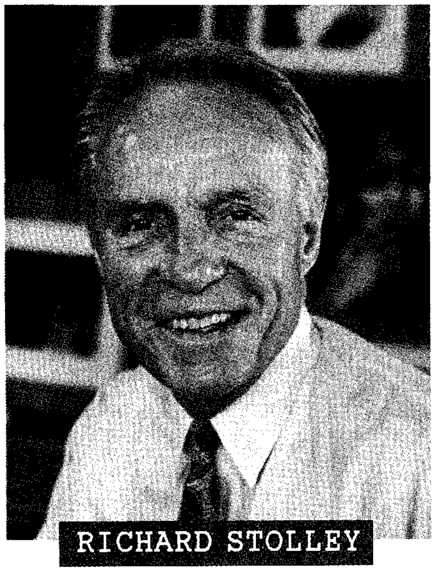
"Les Coleman is the greatest bulls--- artist I've ever met in my life. He ripped us off for $2,000, and absolutely nothing he promised to do for us ever panned out. He also stole some photographs from me and my partner and sold them to *Soldier of Fortune* magazine. The man's a phony, and I wouldn't believe a word he says about anything."

—Lloyd Burchette Jr., who worked on a series of global-drug-trade stories for the Atlanta *Journal-Constitution* in 1988 and used Coleman as a source in Nicosia.

PAL: COLEMAN'S FRIEND EL-JORR WITH A COMPANION AT A CYPRUS TOPLESS BEA

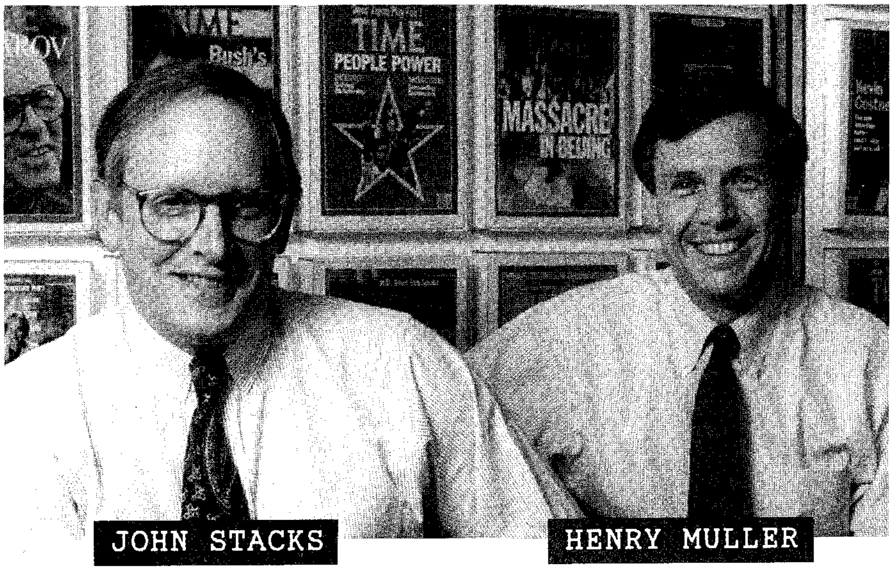


phs: top, Roy Rowan/*Time*; bottom, L.M.B. Photos.



RICHARD STOLLEY

***Time*'s editorial director said only the *author of the story*, Roy Rowan, could vouch for Coleman's credibility.**



JOHN STACKS

Stacks, the editor who oversaw the project, also said Rowan would have to vouch for Coleman.

HENRY MULLER

***Time*'s top editor said he was not involved in the story. Muller said he had assigned it to John Stacks.**

"Les Coleman wrote two stories for us under the pen name Colin Knox. They were okay, so we advanced him $1,000 for a third one. Unfortunately, he pocketed the money and never wrote the story. He still owes us the $1,000."

—Tom Slizewski, managing editor, *Soldier of Fortune* magazine.

"Les Coleman worked for me as a part-time confidential informant. He stole $5,500 from one of his own subinformants. Then he got in trouble with the Cypriot police for stealing from his landlord. He stole DEA files and sold them to *Soldier of Fortune*. Then Coleman talked about DEA informants in *Time* magazine, and he's blown their covers."

—Michael T. Hurley, former DEA country attaché in Nicosia, now in Seattle.

"Les Coleman never was a staff producer or anything else at CBS News. What happened was, he convinced the foreign desk in New York that he knew his way around Saudi Arabia, so they threw him an assignment to tag around with us when we went there to cover the hajj in September of 1985. We met up with him in Jeddah, and he was nice enough, it was true, but he was of no help and had no special expertise. He didn't speak Arabic or anything."

—Peter Schweitzer, producer, CBS News.

"We hired him as assistant director of international student affairs in February of 1988. He had the job for a couple of months; then he just left, so we dismissed him. When we inspected his office, we found that he had taken some student-visa forms with him. We notified the immigration officials and wound up having to void every student visa he'd issued."

—Spokesman, University of Alabama at Birmingham.

"We've never had a Lester Coleman on the payroll of this university."

—Spokesman, Auburn University, Montgomery, Alabama, where Coleman claims to have worked undercover in 1986 for the Defense Intelligence Agency.

"He worked here for eleven days in October of 1988. He was a videotape editor. That's all I know."

—Spokesman, National Intelligence Academy, Fort Lauderdale, which trains police and federal agents in surveillance techniques.

"He worked here in P.R. Let's just say he's gone; things didn't work out."

—Spokesman, Boy Scouts of America, Chicago council.

The story was part of a Ti

In reality, Coleman's career underscores an important message about contemporary American life: how eager the media have become to charge the very worst about government, even when the evidence in a story points to the opposite conclusi

Thus, *Time* answered the complaints of one reader by wri back, "Before including the statements made by Lester C man, [*Time*] obtained documents proving that Coleman been, as he claimed, employed by both the DIA and the D What *Time* didn't point out was that two of these docu were affidavits of DIA and DEA officials that contra many of Coleman's claims.

Indeed, however many documents *Time* obtained, th one it chose to quote from was a document that it descr Coleman's "official pre-trial services report," prepared nection with Coleman's passport case. The quoted reads, "Although Mr. Coleman's employment history quite improbable, information he gave has proven to b What *Time* didn't tell its readers was that the informatic report came mainly from a court officer's interviews wi man himself, as well as from Brian Ross of NBC News; first sentence in the report says so.

More than that, *Time* apparently felt comfortable in on the report only when it supported the magazine's pc Coleman as a credible source—while ignoring those pa that clashed with that view. Thus, the story unquestionin roted Coleman's claim that he had been tricked into for a passport under a false name—and even quoted a P whistle-blower, A. Ernest Fitzgerald, as having agreed, "Trumped-up charges are frequently used to keep quiet."

Photograph right, by William E. Sauro/NY

Yet the pretrial services report states the truth of what actually happened: "Coleman indicates that he is currently working on a book, and that he was attempting to make arrangements to return to the Middle East, in order to do more research. . . . Coleman states that he needed a passport in a different name, because his name is known to drug traffickers in the Middle East."

In short, having by now parted ways with even his P.R. job at the Boy Scouts, Coleman seems to have been down to his last shot—an attempt at writing a tell-all book. But how could he do the research if every drug-dealer in Lebanon knew his name to be that of a DEA snitch? He needed a new moniker, so he apparently decided to lie and try to steal one. Then, when he got caught, he seized upon the media's fascination with the then-still-unsolved bombing of Pan Am 103—a fascination whetted by the Juval Aviv conspiracy theory that was already being pushed by Pan Am—in order to get himself off the hook.

THE FIRST MAINSTREAM JOURNALIST TO TAKE THE BAIT appears to have been Ross of NBC News. Ross, one of the most experienced investigative newsmen in broadcast journalism, denies that Coleman was a source for his story, which was broadcast on October 30, 1990. Who, then, *were* his sources? Ross says they were two drug informants he'd first come across on another story. What story? Drug-dealing in the Bekaa Valley of Lebanon, a major opium-growing region. Who introduced him? Coleman, of course.

Lloyd Burchette Jr., a reporter from the Atlanta *Journal-Constitution* who spent close to a month on Cyprus in the spring of 1988, says he met not only every one of Coleman's informants but all of Coleman's friends as well. Burchette now speculates that Ross's key snitch on the Pan Am 103 bombing was a Coleman buddy named Ibrahim el-Jorr. Efforts to locate el-Jorr for this article proved futile.

Whatever Coleman's relationship with NBC News, the evidence is overwhelming that he worked directly—and closely—with rival ABC News, which ran at the same time a story almost identical to NBC's. A visa entry in Coleman's passport places
m in London during the two weeks prior to the broadcast of
e piece. Moreover, Pierre Salinger, the London-based ABC
ws correspondent who actually did the story, now acknowl-
es that Coleman was indeed a source.

linger says that ABC had "long" interviews with Coleman
re putting the story on the air. Nonetheless, Salinger asserts
he found Coleman to be of questionable credibility and that
News broadcast the story—built around a murky DEA un-
king called Operation COREA—only because Salinger was
g on "other sources" independent of Coleman.

o were those "other sources"? In his report, Salinger
fied them as "law enforcement officials." To underscore
eliability in the matter, Salinger says there is "no possible
hese sources could have been in contact with Coleman or
ave known him."

t is surely true. Salinger is a journalist with a long and
track record (he was once John F. Kennedy's press secre-
nd there is no reason to question whether his unnamed
s in fact exist. Yet there is good reason to wonder wheth-
nger properly understood the full picture of what they
lling him. Here's why:

months before the ABC story ran, on August 31, 1990—
fore Coleman made contact with ABC—Coleman's law-
is passport bust filed a motion in federal court in Chica-
e motion asked the DEA and "any other United States
gence or law enforcement agency" to turn over any docu-
in its possession related to a long list of specific Coleman claims. Among the listed documents: a request for any materials related to an alleged DEA operation with the code name COREA. (Coleman claims this so-called COREA operation involved secret DEA drug-trafficking between Frankfurt and the U.S.)

The request for these documents led to an internal Justice Department inquiry, which began almost immediately and continued for many months. Its goal, among other things: to see if there was, in fact, such a project as a COREA operation. The inquiry eventually established that there was not. Meanwhile, however, the DEA began getting press inquiries from ABC itself regarding COREA—inquiries that it now seems evident were prompted by Coleman.

Thus, without knowing each little fact of the matter, we can begin to sketch the general outlines of what happened: ABC News, egged on by Coleman, called its law-enforcement sources on the COREA business, only to hear that the government was indeed looking into the question. In short, if ABC News thought it had "other sources" for its Pan Am story, it is equally possible that it had simply caught the scent of Lester Coleman disappearing around a corner.

WHY DID COLEMAN HAVE ANY CREDIBILITY AT ALL with the newsmen? To begin at the beginning, it is necessary to return to Cyprus in the summer of 1985, when Lester Coleman, accompanied by his cameraman, Mike Schafer, arrived from Beirut. Schafer says they had gone to Cyprus, at Coleman's suggestion, to make a call on the DEA attaché in Nicosia, Mike Hurley. The purpose: for Coleman to offer himself and his cameraman as a DEA informant team able to provide videotape of poppy cultivation in the Bekaa Valley.

Nothing came of the approach, and to make matters worse, Coleman's employer, the Christian Broadcasting Network, soon closed down its Beirut bureau and let Coleman and Schafer go. The two men returned to the U.S. and went their separate ways—Schafer to open his janitorial business and Coleman to entangle himself in the affairs of the DEA and the DIA.

In October 1985, Coleman approached the DIA and once again offered to provide film and videotape of opium operations in the Bekaa. The DIA liked what it heard, and in December 1985 it signed Coleman up as an informant. Yet according to Hurley, the defense agency wound up passing Coleman over to the DEA the following autumn. The stated reason: Coleman was a journalist, and DIA regulations bar the agency from using journalists and academics as informants—a restriction that Hurley says does not bind the DEA.

In any event, Coleman was of interest to the DIA and the DEA for only two reasons: (1) he could edit film and videotape and (2) his wife had relatives in Lebanon. Through them, the spooks reasoned, Coleman would be able to recruit a network of informants to take pictures and videotape, then bring the material back to Cyprus on the ferry.

Eventually, Hurley set up office space for Coleman. By and by, the Cypriot police began using a desk in the same office to run a fictitious company called Eurame Trading. The purpose of Eurame: to break up a Pakistani drug ring that was trying to set up a heroin shipment to New York.

Hurley says Coleman had nothing to do with Eurame Trading, but he picked up snippets of what the operation was about simply by listening. Eventually Coleman was able to weave what he heard into his plots and allegations, asserting at one point recently that Eurame was actually a DEA operation that smuggled guns to the Afghan mujaheddin. Thus, in the ABC News report, Salinger talked about Eurame Trading as being part of the Pan Am mess without ever quite making clear how—an ap-

ynergy" development deal with Warner Books parent bit of pseudo-linkage derived either directly or indirectly from Coleman.

HURLEY APPEARS TO HAVE RUN A PRETTY LOOSE AND RAGged operation, and it seems that somewhere along the line, Coleman got into conflict with the DEA boss. Who precipitated what remains a matter of much dispute. Yet there is no doubt that in May 1988, Coleman fled the island and returned to the U.S., eventually landing the job with the Boy Scouts of America in Chicago. Lloyd Burchette, the reporter from Atlanta who had visited Coleman on Cyprus in the spring of 1988, stayed in touch with him thereafter.

Months went by, then years. Then, one day in June 1990, Coleman called up Burchette in hysterics to report that he'd just been busted on a passport violation, and he was sure that his nemesis from Nicosia—Mike Hurley—was behind the whole thing. "Before that time, Coleman had never said a single word to me about Pan Am and the Lockerbie bombing," Burchette reports. "But as soon as he got busted, he started telling me all about how the whole thing had to do with Pan Am and Hurley and all this. It was ridiculous."

Where was Coleman getting his ideas? The evidence points straight at Pan Am and its private eye, Juval Aviv—or if not at Aviv personally, then at his report, which by now had become public.

In the *Time* cover story, Coleman says that the first time he realized that the DEA was implicated in the bombing of Pan Am 103 was in July 1990, when he "spotted a newspaper picture of one of the Pan Am victims and recognized the young Lebanese as one of his drug-running informants." This was only a matter of weeks after his arrest in the passport case.

But did Coleman *really* spot a newspaper picture and then realize he could be of help to Pan Am? In an interview for this article, Coleman described what happened the other way around—a way that shows Pan Am to have been shopping around the Juval Aviv thesis and Coleman to have seized upon it for his own purposes. Thus, said Coleman, "my attorneys contacted the Pan Am lawyers. They showed me a picture of somebody who was killed on the airplane, and I recognized him as a person I had seen before."

Coleman says the individual he recognized was Khalid Jaafar. In fact, Jaafar had already been named more than a year and a half earlier in Aviv's report as the courier of the bomb.

Pan Am may have used Coleman in an eff

More than that, did Coleman *really* recognize Jaafar when the Pan Am lawyers showed him the picture, or was he simply telling them what he figured they wanted to hear? Here's some evidence:

During the month he was on Cyprus, Lloyd Burchette says he met every informant working with or for Coleman, and he maintains he never met anyone who even looked like Jaafar. In fact, says Burchette, after ABC News broadcast its story—complete with a photograph of Jaafar—at the end of October 1990, Coleman telephoned Burchette from London to ask if he'd seen the story. Burchette says he asked Coleman if he knew who this Jaafar person was, and Coleman said he didn't—this after Coleman had presumably already told Pan Am that Jaafar was one of his informants.

There is at least some evidence that Aviv and Coleman were in contact prior to the network broadcasts. But even if they weren't, there is no question whatsoever that Coleman was working for Pan Am by that time.

Evidence? A reporter for the Syracuse *Post-Standard*, Tom Foster, saw the ABC report by Salinger and noticed its strong similarities to assertions he'd been hearing all autumn from someone who kept calling up the newspaper and claiming to be Lester Coleman. So Foster telephoned Pan Am for comment. A Pan Am spokesman acknowledged that the airline was indeed making use of Coleman, and Foster said so in a story that ran on November 2, 1990.

NOW COLEMAN BEGAN TO DRAG PAN AM DEEPER THAN EVER into his story. In Pan Am's version of events—as presented in the Aviv report—a rogue group within the CIA and the DEA was mixed up in a drug-smuggling operation from the Middle East into the U.S. through Frankfurt. A team of straight-arrow rival operatives from Beirut had stumbled onto this fact and was preparing to fly home to Washington aboard Pan Am flight 103 to spill the beans on the bad guys. When the bad guys learned this, they tricked one of their drug couriers—Jaafar—into carrying a bomb aboard the plane at Frankfurt. Result: The good guys got as far as Lockerbie, Scotland.

Among the many serious problems with this thesis was its lack of a critical piece of connective tissue: Who tipped off the bad guys that the good guys would be on Flight 103? The report vaguely named "Syrian agents" and let it go at that. But supplying connective tissue was Coleman's forte. If Coleman could come up with an actual, identifiable double agent—the rat who tipped off the bad guys—then he'd be right in the center of the action. What to do?

Shortly after the plane was blown up, press accounts in Europe mentioned a man named David Lovejoy as having been involved in the bombing. Now Coleman put forth the name as belonging to a back-stabbing CIA snitch. In an interview for this story, Coleman says that he met with James Shaughnessy, the Pan Am lawyer in the case, in October 1990 in the Hyde Park Hotel in London—exactly at the time ABC London now says it was using Coleman as a source for its upcoming story on the Pan Am bombing. At the meeting, says Coleman, he gave Shaughnessy a photograph that he said was of this mysterious David Lovejoy.

What picture? Incredibly enough, Coleman gave Shaughnessy a five-year-old photo of Coleman's onetime pal—and best man at his wedding—Mike Schafer, the janitor.

Bizarrely, Coleman now contends that he gave Shaughnessy the picture to "smoke out" Schafer as David Lovejoy. Moreover, says Coleman, when he himself knew Schafer, the ma was using the name Michael Franks. Really? Schafer has duced a 1985 press credential, prepared and assigned by man, that contains a photograph of Schafer and identifie as Michael Schafer.

Shaughnessy thereafter swore out an affidavit, in April and attached the photo Coleman gave him to it. From th was only a matter of time before the picture turned up i magazine as a photo of "Lovejoy." The picture is, in precise match to the picture that appears on the press cre of Schafer that Coleman prepared in 1985.

For his part, Coleman was by now hiding out in Eur cause of the passport case. But Pan Am knew where he w a village in Sweden—and he didn't stay hidden for long in November or December 1991, says Coleman, Pan A yers called him and asked if it would be okay to give h phone number to a man named Juval Aviv. This was, it be noted, at exactly the time Aviv and Rowan were be their first *Time* "exposé."

Coleman says he said no and to do it the other way ar that Pan Am should give Aviv's number to Coleman and *Coleman* would make the call.

In any event, says Coleman, he hooked up with Aviv, next thing he knew, Aviv and a reporter from *Time* had c

FLIGHT 103
THE TRUTH MUST BE KNOWN

VICTORS: RELATIVES OF THOSE WHO PERISHED IN THE BOMBING WON THEIR NEGLIGENCE SUIT AGAINST PAN AM.

Sweden to see him. Not long after that, *Time* was publishing its "scoop."

In Washington law-enforcement circles, the reaction to the *Time* cover was astonishment. Oliver Revell, who oversaw all FBI investigations at that time, says, "Frankly, I was surprised. I thought *Time* was more professional than that." Revell said that it wasn't just *Time* that had missed the mark. He singled out Pierre Salinger of ABC News for drawing conclusions without the facts.

exonerate the airline.

ne week after the *Time* story appeared, the trial of Pan Am n in Brooklyn federal court. Lawyers for the plaintiffs—ives of the victims of the 259 passengers killed in the —showed step by step that the bomb that blew up the had been placed onboard via a connecting flight from , a route that negated the theory of government complicity iced by the airline. Result: The jury found unanimously an Am, and not the U.S. government, was responsible for happened in the skies over Lockerbie, Scotland, on De- r 21, 1988.

ixing the media is nothing new. In 1835, the New York as duped into reporting that astronomer Sir John Her- had discovered colonies of buffaloes, pelicans, and hu- d bats alive on the moon. In 1971, two literary fraud- sold a fake autobiography of Howard Hughes to aw-Hill, and it wound up as a *Life* cover story. In 1981, hington *Post* reporter, Janet Cooke, won a Pulitzer Prize profile of a nonexistent ghetto youngster. In 1983, *veek* and the London *Sunday Times* were jived into bid- n spurious documents said to be Adolf Hitler's diaries. *unday Times* ended up with the diaries.) In 1986, NBC BC ran footage that the two networks thought was of hernobyl nuclear plant erupting in flames; the scenes were actually of a burning cement factory in Trieste, Italy.

But hoaxing the media with charges of government complicity in murder is a far more serious matter. Such charges, if true, strike directly at the legitimacy of the government itself.

The fact that *Time* magazine was willing to put a charge of government complicity in the Pan Am bombing on its cover on the doubtful assertions of a private eye and an international fugitive in a passport case, and against the strong protestations of its own Washington-bureau experts, reveals more than sloppy journalism—it reveals something about the impulse to self-destruction that seems to be chipping away at America's faith in itself and its institutions.

"This is part of the continuing, ruinous legacy of Watergate, and perhaps even the Kennedy assassination," says Suzanne Garment of the American Enterprise Institute in Washington, the author of the highly acclaimed book, *Scandal: The Culture of Mistrust in American Politics.* "We have spent an incredible amount of time and energy in the last fifteen years legitimizing conspiracy theories in this country. It has become the people against the government, and the charges have gotten so encompassing and extreme that no political leader in the country is immune from their taint."

AND WHAT OF LESTER COLEMAN? AS THINGS TURNED OUT, he was never called as a witness in the Pan Am trial, and no affidavit, declaration, or deposition from him was submitted at the trial, either. Apparently realizing they'd been snookered, Pan Am's lawyers seem to have concluded that if they put Coleman on the stand, the plaintiffs' lawyers would rip him apart. As a result, the only people who now need to be told the truth about the Pan Am bombing are the millions of TV viewers and magazine readers who weren't in the courtroom. Thanks in no small part to Lester Coleman and the American media, they no doubt continue to wonder whether the U.S. government was, in fact, involved in the mass murder of American citizens. ■

aph by Haviv/Saba.

THE BOOK ON NEW YORK

GOTHAM GUIDES ARE A TROVE OF GOOFY TIPS AND SAVVY INSIGHTS

By

PAUL GRIMES

INSIDE TIP FROM *Bluff Your Way in New York,* a guidebook that purportedly helps visitors deal with local frustrations: If you need a taxi, head for the Belmore Cafeteria, on Park Avenue South—that's where the cabbies hang out. (But not, it should be noted, for the past decade; the place went out of business in 1981.)

In his encyclopedic *Where to Find It, Buy It, Eat It in New York,* Gerry Frank is on the fence about the pleasures of dining at the Algonquin. He puts it on a list labeled "Don't Bothers"—noting, snidely, that "old hotels never die, they just. . . ." Two pages later, though, in a section on the resurgence of hotel dining, he places the Algonquin among "some of the best." (There's no doubt, however, about his opinion of the Konditorei he owns: He mentions it three times. And it's in Salem, Oregon.)

The supposedly hip *Real Guide* calls the Beacon Theater a "smaller venue" (it seats nearly 2,800).

But among the boners I spotted in New York City guidebooks, perhaps the most amazing assertion is *Cadogan City Guides New York*'s warning that bus drivers "will be mortally offended if you do not rush up and salute them like old friends, then thank them as you disembark."

For me—born long ago in southern Harlem, when it was largely Jewish—dipping into guidebooks new and old is indulging in a literary feast. Some are so bad, they're hilarious. In others, errors of fact and sloppy editing mar what would otherwise be admirable text. But some (*The Companion Guide,* by the British journalist Michael Leapman, and *The City Observed,* by Paul Goldberger, culture editor of the New York *Times,* to name just two) paint vivid portraits that bare the city's soul.

Last fall, while I was on jury duty in lower Manhattan, waiting to be empaneled in a rape trial, the judge told us that the alleged rape had occurred at 141 West 110th Street, near Lenox Avenue, the very building—once an apartment house, now a hotel of sorts—in which I had been born. I confessed to that fact (to the astonishment of the defendant) and was quickly dispatched back to the waiting room. The incident set me thinking about how much my city had changed since I lived in that building, back when trolley cars ran on the

ILLUSTRATED BY BARBARA McGREGOR

The Companion Guide to
NEW YORK
MICHAEL LEAPMAN
THE CITYOBSERVED
NEW YORK
A GUIDE TO THE ARCHITECTURE OF MANHATTAN
Time Out
NEW YORK GUIDE
NEW YORK
FOR THE INDEPENDENT TRAVELER
Fun self-guided tours with special maps, step-by-step itineraries and floor plans
New York Eats
ED LEVINE
AIA GUIDE TO NEW YORK CITY
NEW YORK
BLUE GUIDE
New York
LITERARY NEW YORK
A History and Guide
Baedeker's
NEW YORK
NEW UPDATED EDITION
FROMMERS
NEW YORK CITY WITH KIDS
BY BUBBLES FISHER
CADOGAN
NEW YORK
VANESSA LETTS
TOKEN

SILLY AND SMART: *Some of the 100-odd current guidebooks to New York are so bad, they're hilarious. But some paint vivid portraits that bare the city's soul.*

key streets and an ice-cream soda at Schrafft's cost 20 cents.

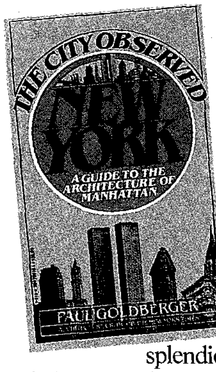
And so I spent many months assembling 100 guidebooks and reading enough of each to judge it—I believe—fairly. I tried not to miss any citywide or boroughwide book, although some reader will doubtless find one. (All the books I chose devote at least 90 percent of their text to New York City or part of it.) Twenty-one were published this year, 37 in 1991, 19 in 1990, 10 in 1989, 8 in 1988, and 3 in 1987. Only two were published before 1987: *The City Observed,* published in 1979, and *The WPA Guide,* which first came out in 1939.

GUIDES FOR THE SAVVY

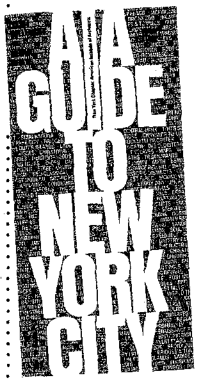
From *A* (for architecture) to *W* (for walking tours), there are guidebooks to tell you where to go, why, and how. There are books for children, for cyclists, for jurors who want lunch-hour suggestions. There are guides to ethnic neighborhoods, to cemeteries, to subways, to finding a parking space or a toilet.

Some won't be of much use to resident New Yorkers, except for those who are inexcusably ignorant of the major attractions. But others, like Oscar Israelowitz's *Guide to the Lower East Side,* Fodor's *Sunday in New York,* Ed Levine's *New York Eats* (on food shopping), and Corky Pollan's *Shopping Manhattan,* will help even well-informed New Yorkers get to know their city better.

Still others, like the amazingly comprehensive, architecturally oriented *AIA Guide,* will dazzle anyone, regardless of residence or roots. And some are classics, like *The WPA Guide to New York City,* a federally subsidized project undertaken in the Great Depression to give hard-up writers a job; today, it stands up as splendidly as ever, with an updating introduction by William H. Whyte added in 1982. Much of the information is technically out of date, but the book feeds the nostalgic appetites of older readers with long memories and helps younger ones understand what makes their city what it is.



I used to think I possessed some secrets about New York I'd be wise to keep even from close friends. I was wrong—all have been discovered by at least one of the books I found. Take restaurants. My casual and inexpensive Japanese favorite, Bon 75, at 75th Street and Broadway—wonderful for sashimi deluxe at 10 P.M.—gets a mention in Fodor's *Sunday in New York.* Big Nick's side-by-side Burger Joint/Pizza Joint, across the street and up a block on Broadway, shows up in both Ruth Humleker's *New York for the Independent Traveler* and *Frommer's Budget Travel Guide New York '92–'93 on $70 a Day.*



As I read, I kept on discovering. *Fodor's '92 New York City,* for example, told me what I'd never known—that Mayor La Guardia had given names to the marble lions in front of the New York Public Library (Patience and Fortitude). And in Vincent Frontero's *What's Free and Cheap in New York* I learned about offbeat stuff like Trinity Church's "adventure hour" dinners (now $5) on Tuesday evenings.

DISCREPANCIES

Sometimes books simply can't agree on facts. Frank's *Where to Find It . . .* calls the Gramercy Park Hotel (2 Lexington Avenue, at 21st Street) inexpensive. (Maybe he assumes that readers will get some sort of discount.) Roger Lowenstein, of *The Wall Street Journal Guides to Business Travel,* calls it very expensive. Marilyn J. Appleberg, of the *I Love New York Guide,* calls it moderate.

No wonder the three disagree: In late spring, when I checked with the hotel, its standard rates were $190 a night, double occupancy, on weeknights, but half that on weekends. Almost any savvy New Yorker would consider $95 cheap for the Gramercy Park's old-world class; even the weekday rate, $190, was hardly very expensive by comparison with the normal $350-and-up charged at the St. Regis. But hotel rates are always changing: Last week, standard weekday rates at the Gramercy Park had fallen to a mere $140 a night. Frank's getting closer.

Some books are almost timeless because their subject matter—architecture, say—changes slowly. Others, notably those that cover New York's highly volatile restaurant world, become outdated quickly. Despite the best efforts of writers, researchers, and editors to keep current, books are typeset, typically, at least six months before they reach bookstores. And reviews in restaurant guidebooks are compiled over a long period before the editorial deadline. A last-minute call can verify a restaurant's address, phone number, and hours, but it can't turn up much about changes in quality.

Occasionally, a reviewer outdates himself. Critic Bryan Miller gave the Russian Tea Room one star in the 1991–92 edition of *The New York Times Guide to Restaurants in New York City,* issued in 1990. Someone buying the book today is unlikely to know that Miller downgraded the Tea Room to a no-star ("satisfactory") rating in a review in the *Times* on January 3, 1992. (This will, presumably, be noted in the 1993–94 edition, due out this November.)

The titles of many guidebooks give the illusion that the book is fresher than it actually is. Many "1992" volumes were on sale by early November 1991. And in most of them, only the most urgent editorial changes were possible after spring 1991. Much of the text was probably written in 1990. In fact, if the book is part of an annual or biennial series, major portions may simply have been picked u from an earlier edition.

As all this illustrates, you can't nece sarily judge a book by its cover.

WHO'S AN EXPERT, ANYWAY

Does it take a native Yorker to produce a trustw guidebook? No—as long a writer is familiar with the passionate about it, and a sc lous researcher. Michael man, who wrote the commendable *panion Guide,* is British. Gerry Frank (whose *Where to Find It . . . ,* despite the quibbles I noted above, is one of the best) has never even lived in New York.

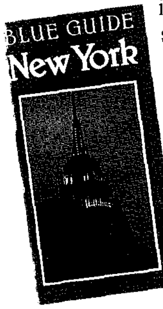
Leapman was the New York correspondent for the *Times* of London when, during a labor dispute, he

The Compan
NEW Y
MICHAEL L

took on writing the *Companion Guide to New York.* To prepare himself, he took a night course on the city's architecture given by the Municipal Art Society and got "marvelous help" from the New York Public Library. His wife, Olga, "walked every step of every route" he suggests in the book, "to make sure we got the directions right."

Gerry Frank's home is in Salem, Oregon. Born into the Meier & Frank department-store family, he spent seventeen years in retailing. Until recently, he worked in Washington, D.C., for Senator Mark Hatfield, an Oregon Republican. But he knows New York. For more than 25 years, he has visited the city about twice a month, "walking the streets, visiting the stores, eating in the restaurants, sampling the food shops, trying out the services, exploring the different districts." The result is his encyclopedic self-published book, now in its seventh edition.

Carol von Pressentin Wright, who wrote the *Blue Guide,* which includes excellent coverage of the city's ethnic neighborhoods and outer boroughs, *is* a native New Yorker (born on Staten Island). She has a Ph.D. from Columbia University in comparative literature—and that's not irrelevant training. "I can do research," she said. "I can sit still for long periods. I know how to organize a large amount of material." Before taking on New York, she edited a scholarly commentary on Dante's *Inferno.* ("It was purgatory—finding out about all the people. It really was a lot like writing a guidebook.")



She studied three works: an 1893 hand-
ok to the city's architecture, *The WPA*
iide, and the first edition (1967) of *The*
A *Guide to New York City.* "I started
h these books at the Battery and
rked my way uptown," she said. "As I
t along, I got smarter."

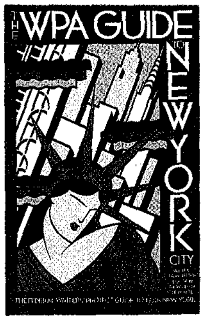
HE BEST GUIDEBOOKS

EST BOOKSTORE, CARRYING VIRTUALLY
hese books plus many rare or out-of-
ooks on the city, is **New York Bound**
hop (245-8503), in the lobby of 50
feller Plaza (in the Associated Press
ng). It is open Monday through Fri-
om 10 A.M. to 6 P.M. and (after Labor
Saturdays from noon to 4 P.M.

TOP OF THE CLASS

Michael Leapman's **The Companion Guide to New York** (HarperCollins, 1991; $19) is the best all-around guidebook for visitors—best written, best organized, and most helpful.

The WPA Guide to New York City (Pantheon Books, 1982; $12.95), an excellent handbook to use for recalling popular landmarks of one's early childhood. Even better, it reassures readers of all ages that the vigor of the city is eternal. This 53-year-old treasure (reprinted in 1982) is ageless.



Insight City Guides New York City (Prentice Hall Travel, 1991; $19.95), for the most striking photography (color) and the best-written and best-illustrated essays on the history, people, culture, and mood of the city.

Michelin New York City (Michelin Travel Publications, 1991; $14.95), for its clear, concise, interesting rundown, in twelve pages, of what most visitors need (or probably want) to know about the city's geography, people, history, economy, and architecture.

ARCHITECTURE, WALKING TOURS

The AIA Guide to New York City (Harcourt Brace Jovanovich, 1988; $21.95) has the most comprehensive architecture-oriented coverage of the face of New York, with admirably detailed walking tours, including complete with suggestions for lunch on the way.

The City Observed: New York (Vintage Books, 1979; $15.95), though thirteen years old, is still the best for walking tours, planned and architecturally appraised by Paul Goldberger of the New York *Times.*

Best-planned basic sightseeing itineraries, especially for older visitors—Ruth Humleker's **New York for the Independent Traveler** (Marlor Press, Inc., 4304 Brigadoon Drive, St. Paul, Minnesota 55126, 1992; $12.95).

Fodor's '92 New York City (Fodor's Travel Publications, Inc., 1991; $13), for uncomplicated, informative, and easy-to-follow directions for walking tours, and for descriptions of relatively inexpensive hotels.

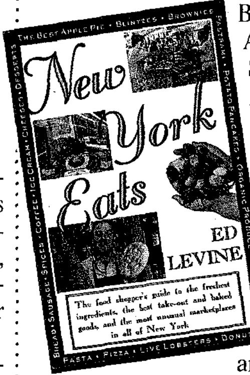
The Best Guided Walking Tours of New York City (The Globe Pequot Press, 1989; $10.95), for telling who will take you where for virtually any sort of interest, and for being one of the few guidebooks scrupulous enough to put the hyphen where it belongs in New-York Historical Society.

RESTAURANTS, FOOD SHOPS

Most-comprehensive ratings of places to eat—**Zagat New York City Restaurant Survey 1992** (Zagat Survey, 1991; $9.95). It uses more than 7,000 restaurant goers as critics, a number that virtually assures credible assessments, and is well indexed—detailing, among other things, where you can have "quiet conversation."

Best dining-out section in a guidebook not dedicated only to eating—**The Berlitz Travellers Guide to New York City 1992** (Berlitz Publishing Co., 1992; $13.95). The writer is Andy Birsh of *Gourmet* magazine.

Frommer's Comprehensive Travel Guide New York '92 (Prentice Hall Travel, 1992; $12), for its coverage of kosher restaurants, although it omits the noteworthy Tevere 84, at 155 East 84th Street, which is glatt kosher Italian, and the same (Lattanzi) family's kosher vegetarian Va Bene, at 1589 Second Avenue, near 82nd Street. More extensive but short on detail: **Guide to Jewish New York City** (see Guides to Ethnic Neighborhoods).


New York Eats
ED LEVINE
The food shopper's guide to the freshest ingredients, the best take-out and baked goods, and the most unusual marketplaces in all of New York
PASTA • PIZZA • LIVE LOBSTERS • DONUTS

Best (and only one I could find) restaurant guidebook for vegetarians—**Vegetarian Dining in New York City** (c/o Arthur S. Brown, P.O. Box 845, Midwood Station, Brooklyn, New York 11230, 1992; $5.50 plus $1 postage).

Best overall coverage of offbeat dining and food shopping (although five years old and needing updating)—**The Food Lover's Guide to the Real New York,** by Myra Alperson and Mark Clifford (Prentice Hall Press, 1987; $12.95).

Best coverage of food shopping alone, in-

NSIDE ADVICE: *Michael Leapman's 'Companion Guide to New York' is the best all-around guidebook for visitors—best written, best organized, and most helpful.*

FAIR WARNING? *The British 'Cadogan City Guides New York' devotes nearly seven pages to rats, roaches, birds that prey or defecate with abandon, and garbage.*

cluding vignettes about stores and the people who run them—**New York Eats**, by Ed Levine (St. Martin's Press, 1992; $16.95).

Best for anything to do with food in Chinatown—**Sweet & Sour**, by Rolf Myller (Cato Publishing, 1165 Fifth Avenue, New York, New York 10029, 1991; $5.95).

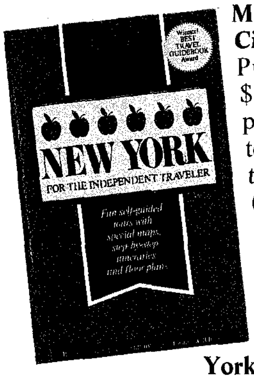
Best for dim sum—**Dim Sum**, by Wanda Chin and Michael P. Danowski (New York Niche Press, 175 Fifth Avenue, Suite 2646, New York, New York 10010, 1991; $8.95).

SHOPPING

Best overall desktop reference manual for shopping, eating, and entertainment—Gerry Frank's **Where to Find It, Buy It, Eat It in New York** (Gerry's Frankly Speaking, 1991; $12.95), though other books are better for some interests. There's an easy-to-carry pocket edition, but it's not worth buying; it omits detailed listings on services and shopping, the strongest feature of this volume, and other books cover restaurants better.

Corky Pollan's **Shopping Manhattan** (Penguin Books, 1989; $12.95), the most comprehensive, useful guide to finding almost anything (except food, lodging, and entertainment) in the city's premier borough. Valuable for everyone, even natives.

SPECIAL INTERESTS


Winner! BEST TRAVEL GUIDEBOOK Award
NEW YORK
FOR THE INDEPENDENT TRAVELER
Fun self-guided tours with special maps, step-by-step itineraries and floor plans

Michelin New York City (Michelin Travel Publications, 1991; $14.95), for its twenty-page, hand-holding tour of the Metropolitan Museum of Art. (The **Blue Guide** is a close second; see below.)

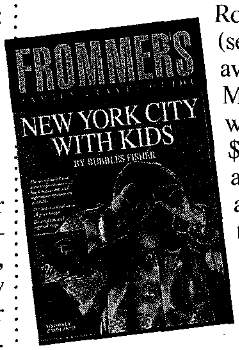
Best suggestions for Sunday: **Fodor's Sunday in New York** (Fodor's Travel Publications, Inc., 1992; $11). Also good for places to dine on the Upper West Side.

Best ideas for tackling New York with children: **Frommer's New York City With Kids** (Prentice Hall Travel, 1992; $18).

Best coverage of resources and facilities for gay men and women (and handiest companion for students and older adventurers of all persuasions): **The Real Guide to New York** (Prentice Hall Travel, 1992; $13).

Best directories of foreign-exchange dealers and hotel-reservation services that frequently offer discounts: **The Big Apple Guide** (Jan Winnik Johnson, 1992). It is, however, available to meeting planners only.

Most extensive annotated directory of more than 450 Manhattan toilets: Vicki Roverre's **Where to Go** (self-published, 1991—available at Magazine Mecca, 2077 Broadway, near 72nd Street; $3.50). It lists the days and hours facilities are available, ways to find them, and such tips as whether the door sticks or the toilet is frequently out of order.



Best chart of opening times of prominent sights: **Let's Go: The Budget Guide to New York City 1992** (St. Martin's Press, 1992; $10.95).

Where to Find It . . . (see Shopping), for the most comprehensive, descriptive directory of bookstores, though it inexplicably omits the two remarkable Shakespeare & Company stores from its main "Books" section, mentioning them only briefly under "Manhattan at Night." (The bookstore directory in **The Berlitz Travelers Guide**—see Restaurants—is a close second.)

Most comprehensive reference source on the city's performing arts: **Applause New York's Guide to the Performing Arts** (Applause Theatre Books, 211 West 71st Street, New York, New York 10023, 1991; $15.95).

Most perceptive view of the city through the eyes and lives of writers who lived here: **Literary New York** (Gibbs Smith, Publisher, P. O. Box 667, Layton, Utah 84041, 1991; $15.95).

Best guide to the dead and where they're buried: **Permanent New Yorkers** (Chelsea Green Publishing Company, $16.95; out of print).

BUDGET

Frommer's Budget Travel Guide New York '92–'93 on $70 a Day (Prentice Hall Travel, 1992; $16), for the best selections for budget lodging and dining.

What's Free and Cheap in New York (Penguin Books, 1991; $7.95), by Vincent Frontero, for its many fascinating ideas to brighten an otherwise dull day (where to play badminton, to hear and tell stories, to sing with a choral society; the most stimulating bus routes to ride). Also for its meticulous editing: I couldn't find a single misspelling or factual error.

GUIDES TO ETHNIC NEIGHBORHOODS

Blue Guide New York (W.W. Norton & Company, 1991; $19.95), for the most extensive and intelligent coverage of Manhattan's extremities and the outer boroughs, including restaurants and directions for independent sightseeing on foot. Also for the most realistic comments on subway safety.

Best guidebooks to specific neighborhoods or ethnic groups: **Guide to the Lower East Side** (1990; $6.95) and **Guide to Jewish New York City** (1990; $9.95), both published by Oscar Israelowitz, Israelowit Publishing, P.O. Box 228, Brooklyn, New York 11229.

Best (and only) comprehensive citywic ethnic guidebook—**Ethnic New Yor** (Passport Books, 1991; $14.95).

The Fund for the Borough of Brookl (718-855-7882), for its map and leafl on neighborhoods and tours within its main ($5 each).

MAPS, PHOTOGRAPHY, ART

Fodor's flashmaps (Fodor's Travel F cations, 1991; $7.95) for the best nized and most digestible locator-di ries and maps covering virtually all interests.

Best coffee-table volume of photo (black-and-white) with accompanying architecturally oriented text on seventeen miles of New York's Main Street—**On Broadway: A Journey Uptown Over Time** (Rizzoli, 1990; $65). David W. Dunlap's photographic masterpiece.

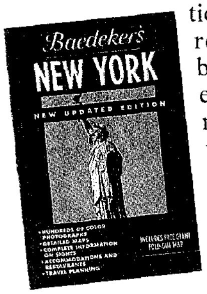
Best descriptions of art at Manhattan's artiest restaurants—**Artwalks in New York** (Michael Kesend Publishing Limited, 1025 Fift enue, New York, New York 1(1991; $14.95).

Best tips on where to photograpl

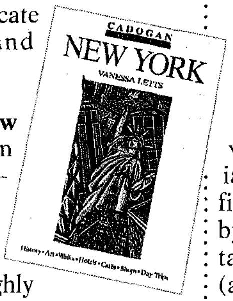
(ecumenical) Manhattan skyline—**Guide to Jewish New York City** (Israelowitz Publishing, 1990; $9.95).

THE WORST GUIDEBOOKS

Baedeker's New York (Prentice Hall Travel, 1991; $16.95—originally edited in Germany); singled out here for questionable taste (there are repeated references to blacks as "negroes," for example); for out-of-date material (such as calling the Essex House a Marriott, which it hasn't been since 1985; and listing the twin New Yorker cinemas on Broadway near 88th (which have been gone since 1985); for a virtually useless list of restaurants, with nothing on the West Side above 73rd Street; and for numerous inaccuracies (examples: calling the West 56th Street skyscraper "City Squire" instead of City Spire, referring to the renowned painter as "Giorgia O'Keffee," and calling Stuyvesant High School "one of the most prestigious public technical colleges," although that may be the closest possible literal translation from the guidebook's original German).



Cadogan City Guides New York (distributed by Globe Pequot Press, 1991; $14.95—British), for inaccuracies and lisparaging comments on local sights and ife. Subways, says Cadogan, have 'strange excrescences on the walls, unsa-ory pools on the floors, and unmention-ble smells," although they also have "the est subterranean buskers [British slang r strolling entertainers] in the world." is is the book that claims that bus driv- are offended when their riders don't ute them like old friends. Nearly seven es are devoted to rats, cockroaches, ls that prey or defecate h abandon, and age.



Time Out New k Guide (Penguin ks, 1992; $14— sh), a superficial, sly inaccurate, dis-edly outspoken me in Britain's highly ed Time Out series, an offshoot of don's weekly magazine-guide of that e, vaguely reminiscent of *New York* gazine. Among the innumerable er-: Carnegie Hall is not on Broadway, as *e Out* says it is; the Harvard Club is her on West 47th Street nor on the e block as the diamond center (which on 47th), Elaine's is not on East 86th Street, and Gray's Papaya, which "rules the West Side," is not at 76th Street. As for "Temple Emmanuel-El. . . . " A blurb on the back cover states that this second edition (the first appeared in 1990) was "revised and comprehensively updated by resident New Yorkers." The new edition urges that every visitor ride to the top of the Empire State Building, where the view is "particularly stunning" at dusk. Quite a change from the 1990 edition, when Time Out said the view was "great" but the ride was "hardly worth the trip" unless "you've a mad desire to see grubby New York roof tops." There are a few redeeming features (a good rundown of art galleries, substantial suggestions for gay men and women) but not nearly enough to pardon the abominations.

The Best Things in New York Are Free (The Harvard Common Press, 1991; $10.95), primarily for including places that are only occasionally free, that are free only to children or seniors (such as the American Craft Museum, where most adults pay a compulsory $4.50), or, like many leading museums, specify only a "suggested contribution" but don't necessarily insist on it. "There's nothing to stop you from contributing only 10¢ or 25¢," the author says. Try that at the Metropolitan Museum of Art, where the suggested adult contribution is $6, and see how good that makes you feel. In addition, the street maps are virtually illegible, and the Greenwich Village map on page 343 is upside down.

THE
Time Out
NEW YORK
GUIDE
NEW EDITION

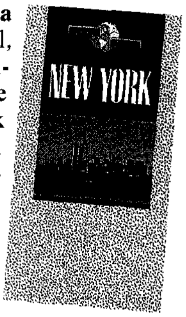
50 Maps of New York (H. M. Gousha, 1990; $9.95). A cleverly designed, map-rich directory that supposedly covers everything from "Where to Rent a Bike" to "Room With a Loo" but really doesn't tell much about anything. It consists primarily of lists of names, addresses, and phone numbers plus such welcome–to–New York details as worst local plane crashes and such trivia as "Income by Zip Code." A list of fifteen provisions stores recommended by Martha Stewart, a "lifestyle consultant to K-Mart Corp," passes up Zabar's (although it is mentioned under "Best Cheese" and "Best Bread"). For that reason alone, I would pass this book by.

Kidding Around New York City (John Muir Publications, 1989; $9.95), a useless book with a cute cover and illustrations: It's presented as a "young person's" book, but you'd have to be at least twelve to digest it, and by then you'd find an adult volume much meatier. There are two flimsy maps and a sketch of Central Park, and the few addresses and phone numbers offered are in an appendix at the back.

Insight Pocket Guides New York City (APA Publications, 1991; $19.95—produced in Singapore), in contrast to the bigger and commendable *Insight New York City,* has innumerable inaccuracies, such as saying Peter Minuit paid $40 for Manhattan, confusing 9th Street with Ninth Avenue, referring to Sak's (sic) Fifth Avenue (repeatedly), B Datton (the bookseller), and Stueben Glass, and recommending "paper-thin lox" from "Press & Daughters"—normally called Russ & Daughters. On page 39 alone, Bleecker Street is misspelled as Bleeker six times. As for the Carnegie Deli, the food is "ever good," but the restaurant is "noisy, crowded and slightly obnoxious, but then so is New York." And so is the *Insight Pocket.*

Michael's Guide New York (Inbal Travel Information, Ltd., 1990; £5.95—Israeli), for inaccuracies and sloppy editing—a nitpicker's delight. Judge these statements for yourself: "New Yorkers rarely eat breakfast or lunch out"; "Most restaurants are quiet during the day hours as New Yorkers prefer to grab a bite for lunch from street vendors"; "There are not many sites" in Greenwich Village. Among the finer points, the Hearst Magazine Building is not on Ninth Avenue but on Eighth; the restaurants La Rousse and the Barking Fish are long gone; and Mamma Leone's hasn't been on West 48th Street for years. Most amazing: An East Side map includes Michael's Pub but not Grand Central Terminal and places the Four Seasons on the wrong side of East 52nd Street.

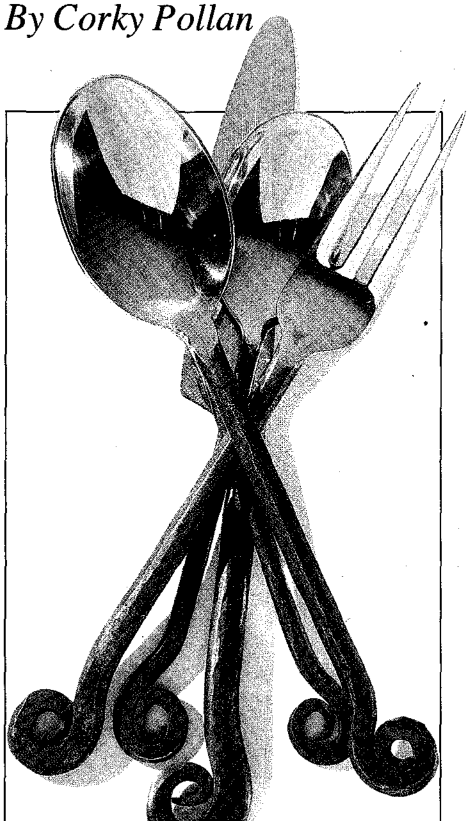
The worst maps in guidebooks are in **Frommer's Budget Travel Guide New York '92–'93 on $70 a Day** (Prentice Hall Travel, 1992; $16) and **Frommer's Comprehensive Travel Guide New York '92** (Prentice Hall Travel, 1992; $12). *Comprehensive*'s are worse because they have been reduced slightly to conform with a smaller book size. *$70 a Day* is larded with errors, such as placing the Grand Hyatt Hotel on the wrong side of 42nd Street and too close to Park Avenue; putting the Ramada on the wrong side of Eighth Avenue, between the wrong cross streets; placing the Lincoln Square Coffee Shop (now Orloff's) two blocks too far west; and reversing the Pan Am Building and Grand Central Terminal. It's a pity, because these guidebooks, especially *$70 a Day,* are otherwise commendable. ■



BEST BETS

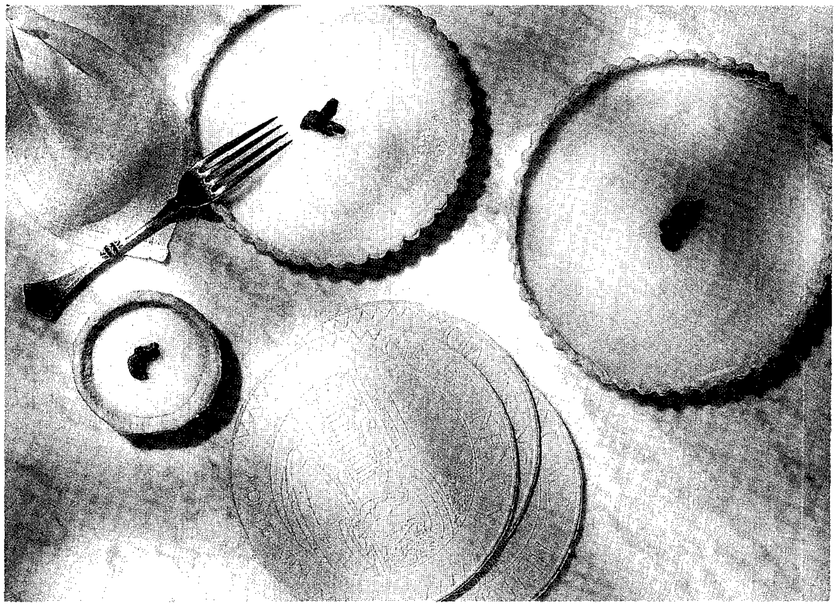
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



Whose Knife Is It Anyway?

Fiddleheads are an ephemeral spring delicacy, but now that Pottery Barn has come up with fiddlehead flatware, we can enjoy these treats year-round. The pieces are made of stainless steel with unfinished hammered-steel handles. The flatware's in the stores now, but other surprises are planned for fall. The company is revamping both its image and inventory: Most things will be designed by the chain and exclusive to the stores. Pottery Barn promises to become a kind of Gap for the home ($45 for a five-piece place setting).
POTTERY BARN/*All locations*



Treat Temptation

A great lemon-curd tart should taste so citric that you wince at the first bite, and the filling should be soft and shapeless on your fork. A tart like this, with a delicate pâte brisée crust, can be found at Priscilla's (from $7.50 for one that serves two to four to $12 for one that serves four to six). The beautiful biscuits that look like oversize antique coins are *Cialde della Nencia,* very thin six-inch-wide wafers lightly filled with almond paste. *Cialde* are traditionally baked by one family in the town of Montecatini, Tuscany, and the raised design on the cookies shows the town's Excelsior Thermal Spa. Now these treats are being made in California by that same Italian family, using the same *cialde* press. *Cialde* are super with sorbet, excellent with espresso, and make a stunning stack at dessert time ($10 for a box of five at Balducci's). **—Barbara Costikyan**
PRISCILLA'S/*35 Jane Street/255-0952*
BALDUCCI'S/*424 Sixth Avenue, at 9th Street/673-2600*

Tie Land

Anyone familiar with Carmel, California, will recognize the name Robert Talbott. These stores are known for their exquisite selection of handmade neckwear, waistcoats, shirts, and robes. Though they bear Robert's name, it was Audrey Talbott, his wife, who launched the ex-banker into haberdashery. When she needed Christmas gifts, she'd simply stitch up bow ties inspired by Charvet and Sulka. The response proved so positive that Audrey and her husband went into the business. The company has now come East and opened an understated shop on Madison Avenue. Here, English-sycamore cabinetry, taupe-and-white carpeting, and polished-aluminum lighting show off the rich profusion of silks and cottons and the brilliance of the antique cuff links and studs. (Ties $42.50 to $150; shirts, $85 to $300; cuff links, $65 to $375.)
ROBERT TALBOTT/*680 Madison Avenue, near 62nd Street/751-1200*

Photographs: left, Rick Osentoski; top, Ellen Silverman; bottom, Jen Fo

Movies/John Powers

FEMALE TROUBLES

"*. . .Light Sleeper* finds Paul Schrader up to his usual tricks; for its opening hour, *Single White Female* offers good, sneaky fun. . ."

PAUL SCHRADER STARTED OUT AS A FILM critic and has never shaken off the job's worst vice: He prefers the neatness of abstractions to the messiness of life. His new movie, **Light Sleeper,** finds him up to his usual tricks, dressing a potboiler in the gaudy silks of theological import. Its title isn't merely a suggestive metaphor but an allusion to the New Testament—"Behold I show you a mystery; we shall not all sleep, but we shall be changed."

Willem Dafoe plays John LeTour, a laconic ex-junkie who rides in a limousine around Manhattan delivering cocaine for his boss, Ann (Susan Sarandon), an upscale dealer with plans for moving into herbal cosmetics. Forty, with no prospects and numbed out by the dope biz, John treats Ann's impending retirement as a goad to personal change, one that grows sharper when he bumps into his old lover Marianne (Dana Delany). His rosy memo-
ries of their coke-fuddled love break
hrough his detachment, and he dreams of
edeeming their squalid past by winning
er back. "I feel my life turning," he says
an insomniac's deadpan. "What a
range thing to happen halfway through
ur life."

At first blush, this may sound like an-
her hackneyed hand-wringer about
hties avarice and nineties hair shirts—a
garding Henry for pushers. But while
re are wistful references to bygone ex-
agance, *Light Sleeper* comes less from
d pieces about greedy decades than
the director's obsession with moral
ene. Like all of Schrader's anti-he-
John LeTour embodies his creator's
nation with the individual's struggle
eanliness in a hopelessly besmirched
. It's a struggle the filmmaker takes
nally. When John visits a psychic
ed by Schrader's wife, Mary Beth
, she says revealingly, "You're in the
tainment business, aren't you?"—
ing a parallel between dope and
es, as Schrader's earlier work linked
aking to prostitution.

ough Schrader is one of the rare
rican filmmakers with a visceral
of evil—he's famous for having
raised as a Grand Rapids Calvinist—
never quite outgrown midwestern cli-
of big-city wickedness. Schrader's L.A. shimmers with the blinding amorality of a sun-blasted parking lot, while his New York is crushed by voluminous rot. *Light Sleeper*'s image of Manhattan could be a running gag from a Neil Simon comedy about out-of-towners: The action takes place during a garbage strike, and each time LeTour walks down a sidewalk, the mound of black trash bags is higher. "Yes," growls singer Michael Been on the soundtrack, "it feels like the world's on fire."

ON BAD BEHAVIOR: *Dafoe and Sarandon as drug-dealers.*

Schrader wants us to feel the heat, but he's also eager to make his lead characters metaphysically cool. As a result, Dafoe and Sarandon come across as glib poseurs—we don't feel anything for them. Dafoe may indeed be the great, charismatic actor many critics think (is he really? I wonder), but I'd wager that very few moviegoers are really happy to see him: With his taut triangle of a face and goofus smile, he looks like a boyish skull. All beady intensity, he's not an actor who can flesh out a skimpy intellectual construction like John LeTour. Sarandon often can, but Schrader doesn't give her a chance; she's mired in her role as the tough-talking mama whose heart is a chocolate truffle.

Light Sleeper is unexpectedly stolen by Dana Delany, a sweet-natured brunette best known for her work on the television series *China Beach.* Her face tight with anxiety and impacted rage—Marianne's a woman, not a construction—Delany alone conveys the soul-shattering emptiness of the addictive life; she alone bears the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. Her lovely, vulnerable performance so dominates the picture that her absence triggers Dafoe's most memorable moment: Lovelorn John records her voice from an answering-machine message and lies in bed playing it over and over.

Back in the mid-seventies, Schrader made his name with screenplays that appeared to dive far deeper into psychic murk than any studio hack would ever dare. He's never lost his flair for outcast heroes and lurid story lines, but the past decade has spotlighted the guilty secret of Schrader's career: His scripts don't live up to the daring of his conceptions. (His best movie, *Patty Hearst,* was written by Nick Kazan.) Impatient with mere flesh and blood, Schrader can't stop himself from imposing external patterns upon characters who don't want to go where he's taking them. In the last reel of *Hardcore,* he betrayed his hero's psychological makeup so his climax could mimic *The Searchers.* Here he tosses away John's

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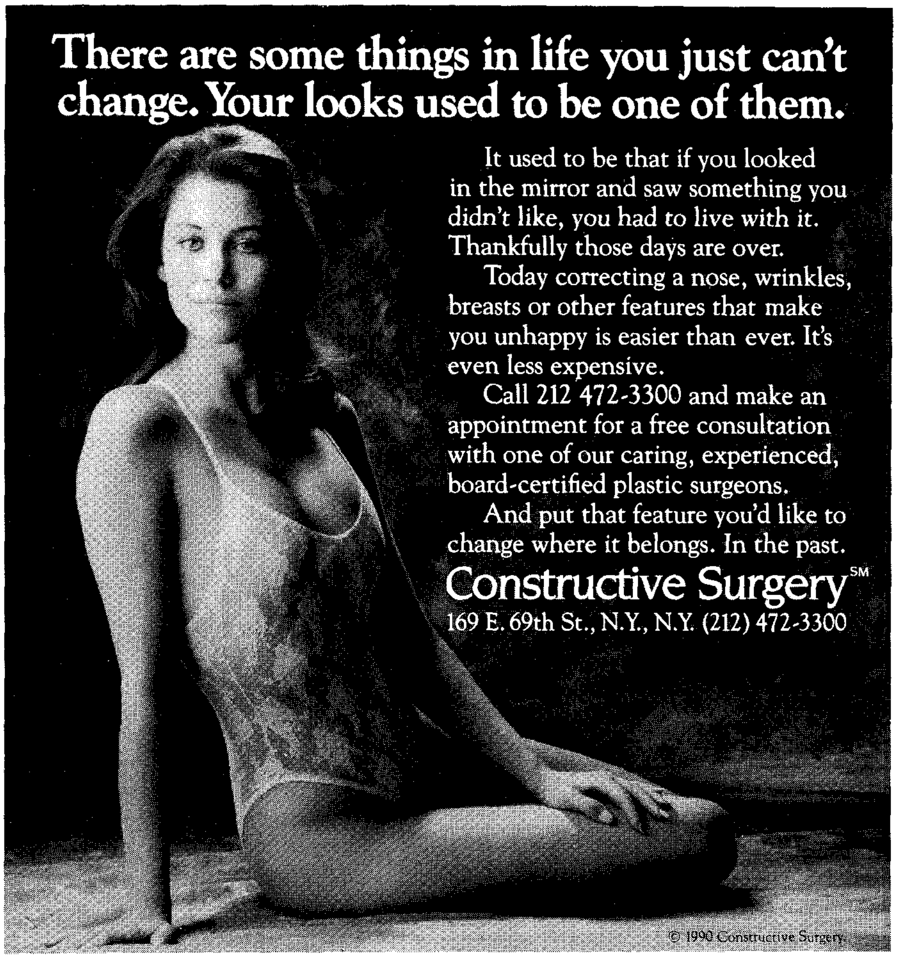
Powers has been reviewing movies once a month
David Denby writes a book.

ograph by Steve Sands/Fineline Features.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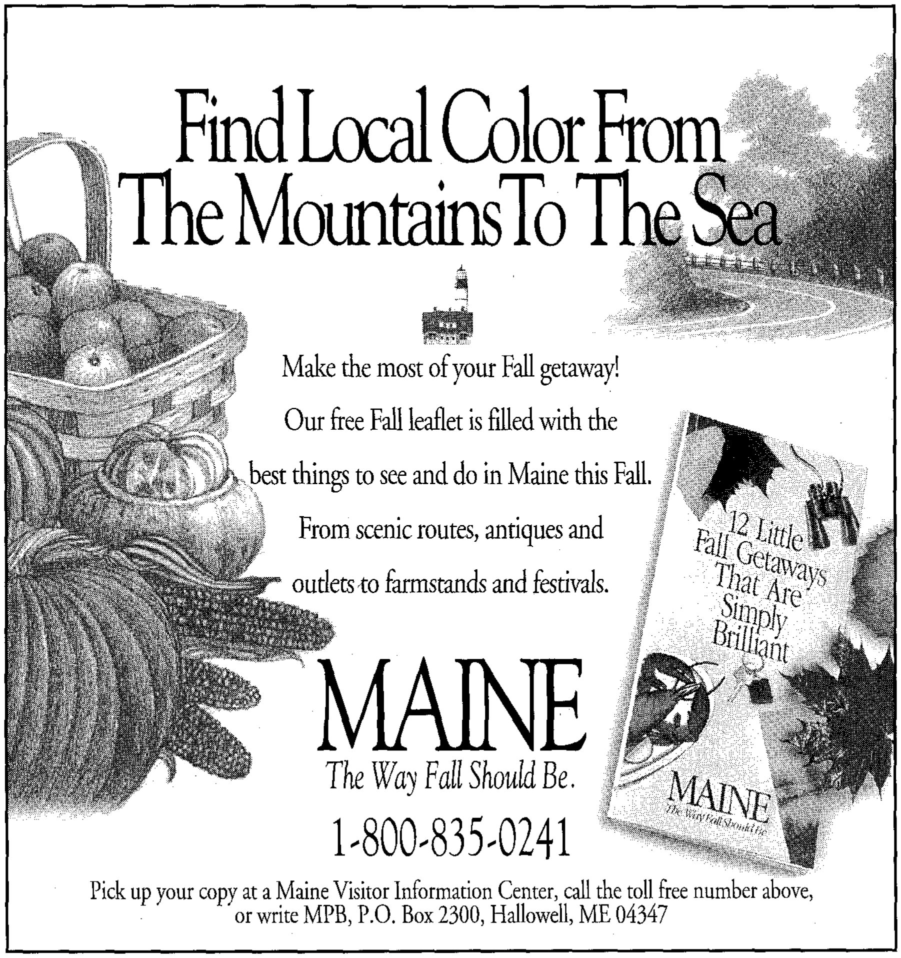
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guilty, tortured love for Marianne—the only relationship with the ferocity of life—for a finale trite in its violence and schematic in its redemptiveness. Far from making us feel John's inner transformation, the last scene is an arbitrary rehash; it lifts the ending of Schrader's own *American Gigolo,* which was itself copped from Robert Bresson's *Pickpocket.*

By harking back to his last hit, Schrader may be hoping to rekindle the belief that he's still capable of causing a sensation. But *Light Sleeper* is a movie about the mystery of spiritual change whose creator is obviously caught in a comfortable rut. It will strike most people as little more than an East Coast remake of *American Gigolo,* with Hefty bags replacing venetian blinds and drugs standing in for prostitution. "Of course, *American Gigolo* is better," a novelist friend said. "Sex is more interesting than cocaine."

CAN WE ALL JUST AGREE THAT WOMEN ARE psychopaths and come up with some new movie ideas? In **Single White Female,** Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a lollapalooza. Hedy Carlson (Jennifer Jason Leigh) is a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers.* She's barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll.

City life is already so charged by paranoia that it's hard to praise a movie implying that if you open your door to stranger, a psycho killer will probab walk through. But for its opening hou anyway, *Single White Female* offers tl good, sneaky fun of watching attracti stars mask flimsy roles with their du ing styles. While Fonda gives Allie t old-style Hollywood treatment—she l her high cheekbones, long legs, and a ply displayed derrière do most of work—Leigh works from the ins burrowing into her character lik plump, cunning worm. Her sly dem as Hedy underscores what last y *Rush* established: She's Hollyw best, and least vain, young actress.

Single White Female was direct Barbet Schroeder, whose *Revers Fortune* turned the Claus von B murder case into hilarious black c dy. I kept hoping he realized this was a hoot, too—until the action t so loutish and gory I couldn't kid n any longer. But maybe it wasn Schroeder's fault. I can just pictur Columbia executives seeing the d and firing off hysterical faxes: "Ba *homeboy,* what's with all the *talk*? is supposed to be a *thriller.* Can't yo a deadly weapon into one of t chicks' hands? You know, a gun o knife—or at least a spike heel."

Books/Rhoda Koenig

BLACK HUMOR

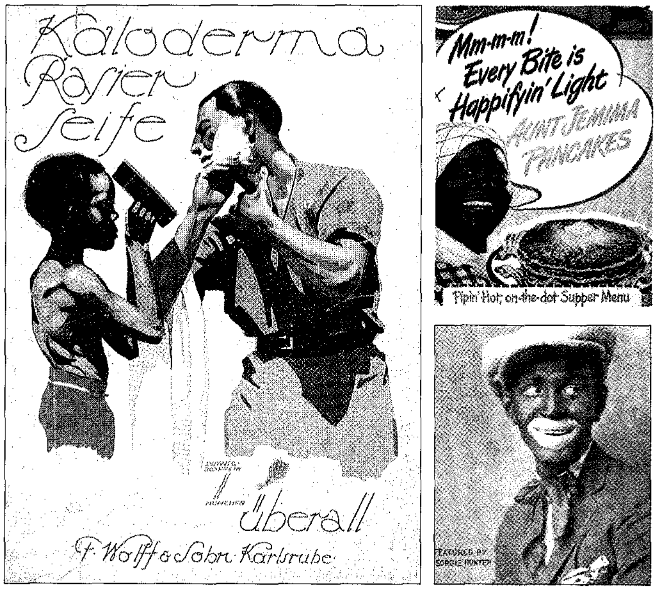
“. . .Pieterse’s book is a stimulating as well as sobering look at how enormously varied cultures unite in their portrayal of blacks. . .”

White on Black: Images of Africa and Blacks in Western Popular Culture, *by Jan Nederveen Pieterse. Yale University Press; 259 pages; $35.*

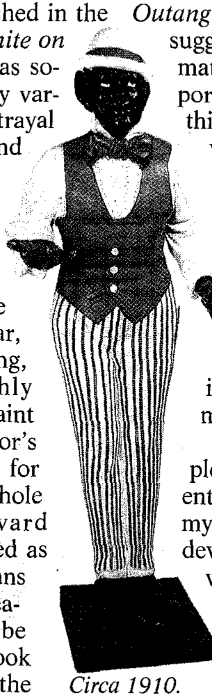
DO WHITE PORTRAYALS OF BLACKS REFLECT black reality or white fantasy? In *White on Black,* Jan Nederveen Pieterse considers the way blacks have been depicted in European and American religious imagery, illustration, children’s books, advertising, and entertainment. Even without comment, the gallery he has assembled is enough to make any white reader’s cheeks darken with embarrassment. But Pieterse aims to make his readers do more than cringe: In explaining the history and justification of these images, he seeks to demonstrate how they are produced by psychological ambivalence and political necessity.

His argument at times suffers from being compressed too tightly and pushed too ard: Covering the subject of blacks in the inema (one that deserves an entire book) a ludicrous two paragraphs, Pieterse versimplifies to the point of misrepresention. And there may be, for some Amerin readers, not enough about American ciety and too much about the Dutch he book was originally published in the therlands). All the same, *White on ck* is a stimulating as well as soing look at how enormously varcultures unite in their portrayal lacks as stupid, brutal, and sexed.

e first representations of ks that Europeans saw not derogatory ones: beautiful Queen of Sheba shown as a black, as were al saints and King Caspar, f the Magi. The African king, ted as elegant and richly ed, became the patron saint viss tailors, and “The Moor’s ” was a popular name for But Christianity on the whole not well disposed toward s: The Devil was portrayed as Black Man,” and Africans selves were regarded as heas whose souls needed to be d. As a slave economy took , religion was bent to serve the le in human beings. In the early seventeenth century, slavery was condemned by the Dutch Reformed Church as “another odious practice on the part of the Spanish and Portuguese,” but the rise of the Dutch West India Company led the church to reinterpret both spiritual values and traditional enmities. Heathens, it was ruled in 1642, might be enslaved “provided that they have been caught in a just War; or purchased for a correct price from their Parents, or other competent Masters, as is related that this ordinarily occurs in Angola. For this accords with Divine law.” Artists and writers assured the public that the enslaved peoples were considerably less than human. Pieterse reproduces a late-eighteenth-century engraving, *The Orang-Outang Carrying off a Negro Girl,* that suggests the girl has found her true mate, and an excerpt from a contemporary history that states, “I do not think that an orang-outang husband would be any dishonor to an Hottentot female [as it] has in form a much nearer resemblance to the Negro race than the latter bear to white men.”


Kaloderma
Rasier
Seife
überall
F. Wolff & Sohn Karlsruhe
Mm-m-m! Every Bite is Happifyin' Light
AUNT JEMIMA PANCAKES
Pipin' Hot, on-the-dot Supper Menu
FEATURED BY
HUNTER

A German ad (left), Aunt Jemima, and a minstrel in blackface.



Circa 1910.

As the quotation implies, Europeans were disturbed by the idea of sexual alliances that crossed the line of race. The idea that black men have abnormally large penises, Pieterse shows (though only with textual examples), is a myth that dates to the seventeenth century. The corresponding myth, that black women have overdeveloped genitals and rear ends, was reinforced by the exhibit in London in 1810 of Saartjie Baartman, a hugely steatopygous South African who became known as the Hottentot Venus. An English cartoon of 1880 shows the “consternation of affrighted Maidens” as a “nigger minstrel,” who has locked the door behind him, announces to the buttoned-up young ladies, “Now I’ve got you!” while he holds up a sprig of mistletoe.

With the advance of imperialism, visual propaganda helped justify whites in regarding colonial peoples as “half devil and half child,” irrationally resisting the benefits of civilization. Before the British invasion of the Gold Coast in 1874, public indignation was whipped up by press reports and illustrations of human sacrifice—as if the army were being sent to rescue innocent maidens rather than rape the country. Children’s literature emphasized the notion of imperialism as an adventure saga, and cartoons, toys, and advertisements forcefully stated the case for treating blacks with, at least, condescension.

From about the turn of the century, when the lid came off the id and passion was more valued than propriety, Africans—and their art and emotions—became chic. The cakewalk, ragtime, blues and jazz, and “primitive” art all led blacks to be depicted for once in a favorable way. But Pieterse asks whether they were well served by being shown as conforming to a stereotype, even a positive one. The joyous, musical, uninhibited black may be

tographs from *White on Black,* Yale University Press.

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preferable to the childlike or animallike black, but is it not the same cliché viewed from a different angle?

Although Pieterse includes a few illustrations that condemn slavery or comment ironically on imperialism, he is much more interested in presenting images of degradation. While these examples are obviously the more prevalent ones, the picture is a more complex one than he acknowledges. For instance, he mentions in passing that the black servant in Hogarth's paintings is a symbol of illicit sexuality but does not discuss Hogarth's obvious sympathy for blacks, the eighteenth-century English representation of urban blacks as bold and witty, or the literary characterization of "uncivilized" blacks as wry commentators on the materialism and artifice of London. At times, Pieterse admits that his subject has more aspects than he can deal with. Noting that the French images of Africans have a persistently erotic element that does not exist in other countries, he wonders, "Maybe this confirms a stereotype of the French." Between generalization and stereotype, compassion and condescension, the subject of race never fails to cast a perplexing shadow.

In brief: IN HIS FASCINATING **City of Eros** (W. W. Norton; 462 pages; $24.95), Timothy J. Gilfoyle re-creates the vanished world of New York City prostitution in the nineteenth century, a world in which brothels occupied and terrorized most neighborhoods, and Fifth Avenue after dark swarmed with streetwalkers openly soliciting men. Madams catered to all tastes—interracial sex for both genders, foreigners, children, lesbian exhibitions. (One of the last, called the "Busy Fleas," sent Anthony Comstock into moral conniptions and encouraged his crusade of repression.) Although many reformers tried to close the brothels down, they were thwarted by the prominent families who owned the houses and the powerful policemen and politicians who were paid off, as well as by the tolerance of sexuality that permeated a supposedly Victorian society: At the yearly French ball, for instance, thousands of middle-class ladies mingled with prostitutes, and a well-known madam sat in the opera box usually occupied by Mrs. Astor. After World War I, though, whorehouses fell victim to high-rise buildings and soaring real-estate costs, and whores themselves declined in number, not because of the reformers but as a result of better wages for women and, of course, amateur competition.

BY OUR CONTRIBUTORS

The Spot: The Rise of Political Advertising on Television (Third Edition), *by Edwin Diamond and Stephen Bates. The MIT Press; 418 pages; $14.95.* ▬

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FARCEURS, OLD AND NEW

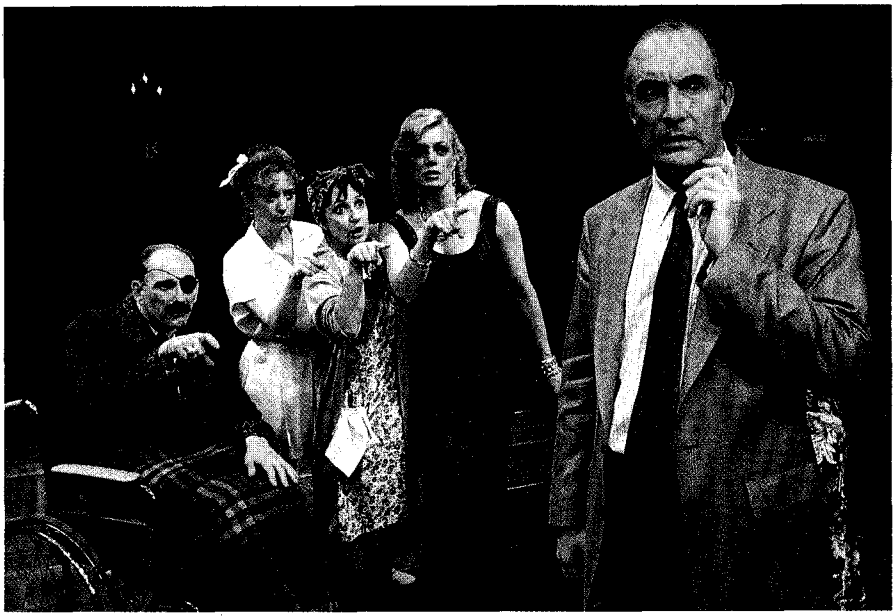
"...Stoppard's mind, though seldom able to shed its university-wit aura, levitates breathtakingly over the absence of a safety net..."

KINDLY PUT, TOM STOPPARD'S CONCERNS AS a dramatist are with the frontier skirmishes between imagination and reality, art and everyday life, and the way they shoot each other to an achingly comic but also deadly real hell. Less kindly put, they stem from some farfetched but devilishly clever idea, which is then developed with dogged but witty tenacity to its perhaps logical, but surely contrived, conclusion. As you can see, even the harsher appraisal is not without appreciation for a mind that, though seldom able to shed its university-wit aura, levitates breathtakingly over the absence of a safety net.

The Real Inspector Hound, which appropriately enough had its premiere in 1968, the year of the student rebellion, shows us Stoppard parading his medals as sophomore-class wit. But it is a classy sophomore class at one of the world's finest universities; with this kind of ingenu-ty, otherwise deployed, one could be-ome prime minister or CEO of any ountry or conglomerate. Like the cuckoo s eggs in other birds' nests, Stoppard de-sits his brainchildren in other men's orks—Shakespeare's or Oscar Wilde's, e art of Magritte or the philosophy of ittgenstein. But a very special cuckoo he All he needs is the alien nest; the tching, like the laying, he does himself.

n *Hound,* we watch two drama critics ching an archetypal West End thriller; nest-provider here is Agatha Christie's *Mousetrap,* a parody of which is be-enacted. This allows Stoppard to fun of drama critics, of boulevard eries set in isolated manors filled jaded aristocrats while a dangerous ed madman is on the prowl in the ate marshes outside, and of the s blasé aristos play when not mur-g one another. The construction cap-s on mirror effects of every kind. So oot, the lowbrow reviewer, and , the insecure highbrow second-er, are drawn onto the stage and into ot, where they replace characters who pop up in the critics' seats, there to the clichés and equivocations of re-ng to even grimmer heights.

ere is no end to such gamesmanship is shortish play, which owes a good to Pirandello (as Thomas Whitaker shown in his *Tom Stoppard*), and even e to Stoppard's puzzle-making and game-playing bent. The danger of this is that the characters will appear to be human beings made to enact chessmen in the game of some eccentric nabob; but the counterargument might be, What else are the dramatis personae to the playwright, anyway?



HOUNDED: *Jeff Weiss, J. Smith-Cameron, Patricia Conolly, Jane Summerhays, Simon Jones.*

The real problem with *The Real Inspector Hound* is rather that the author becomes so enamored of his grandmastership over his animated chessboard that he is no longer interested in drama as a comment on life. Who cares what a rook feels so long as it traverses its preordained path? The grandmaster does not consult a bishop's feelings about diagonal progression. And indeed, a play like *Hound* is not so much written as diagrammed: What plot there is is really a plot between the author and director to catch the actors and spectators in a mousetrap. Yet if a board is only for outwitting opponents, on the boards, you play at life itself. And life is bigger than any game, as Stoppard himself must sense, for when he translates foreign plays, he picks genuine masterpieces by Nestroy (*On the Razzle*) and Schnitzler (*Undiscovered Country*) and not gambits masterminded by tricksters. And with *The Real Thing,* he himself came closer to the real thing.

Even so, *Hound* could be given a better production than it gets here. John Lee Beatty's setting (perhaps for budgetary reasons) does not convey a houseful of spectators surrounding Birdboot and Moon, and Gloria Muzio has directed too much for farce and not enough for chills. She has, for instance, people dying comic deaths instead of real ones. The entire cast is competent and delivers enjoyable work where, alas, some kind of transcendence is needed. This is true even of the curtain raiser, *The Fifteen Minute Hamlet,* extracted from *Dogg's Hamlet.* Here Stoppard returns to the author of the original *Mousetrap,* Hamlet the Dane, and his ghostly father, Will Shakespeare.

The joke—really a thrice-told tale—is to have Will himself introduce the play with a prologue made up entirely of famous quotations from *Hamlet,* a speed-reader's *Hamlet.* There follows a lightning enactment of the play itself, a tricky film-maker's speeded-up-motion *Hamlet.* Finally comes an even more decimated and accelerated version of the same, the actors virtually colliding with themselves—a car racer's *Hamlet.* It is sleight of hand in which things get slightly out of hand: Look, the author seems to be saying, I can give you the same thing, essentially, three times in a row, and you'll still lap it up. Well, we don't. But I guess every play-

tograph by Martha Swope.

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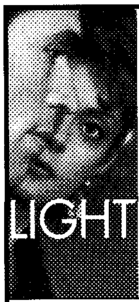

LIGHT SLEEPER

"A BOLDLY RESONANT THRILLER..."
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a film by paul schrader

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wright will be infamous for fifteen minutes in his life.

THE SHAKESPEARE FESTIVAL, ALFRESCO division, continues in Central Park with **The Comedy of Errors,** with which the Brazilian director Cacá Rosset makes a return appearance. He gets it at least half right: The errors are all there, even if the comedy isn't. Granted that this fledgling work of Shakespeare's is small potatoes, there is no need to gimmick it up out of any existence. For there is behind its somewhat crudely jointed farce, quite rightly, a set of human beings caught in variously bedeviling circumstances, which human frailty makes amusing. If the exact same things were performed by dolls, it wouldn't be funny at all.

Nor does it turn out funny for Cacá Rosset, who brings in tumblers and jugglers at the slightest excuse, comes up with tried and trying farce maneuvers every caracoling step of the way, and underscores each pratfall or slightly more assertive gesture with an outlandish musical or sound effect produced by a soundman in a small but prominently displayed hut crammed full of goofy instruments and cheeky noisemakers. If the characters were even briefly left alone, we might recognize our caricatured selves in them; Rosset's acrobatic comedians and comic acrobats are only squiggles by an abstract painter on an ever more overburdened canvas.

To put it succinctly, mistaken identity the mainstay of this farce, can hold u only when there are identities to mistak But whether robot A is mistaken for rob B by the latter's robot wife, or whether undeservedly beats robot B's serva whom he mistakes for his own (maste and servants being two sets of identi robot twins), is jejune, bloodless stu The general irresponsibility extends ev to the program note, in which the dran turge, Jim Lewis, and his assistant refe Plautus's play that Shakespeare took his model as *Menoechmi* instead of *M aechmi,* and commit the illiteracy "im in" for "imbibe."

There is only one performer in overwrought production—a kind of teen-Minute Comedy of Errors" somehow ends up lasting two and hours—who triumphs over her surr ings. This is Kathleen McNenny, turns Luciana into a confused yet fied human being—a riven woman than a buffeted buffoon. It's tru Rosset, having apparently run out o lesque business to saddle her with, l her relatively free to be herself. proves to be her salvation; but the such grace and charm in everything McNenny does that she might have vived even the indignities Rosset heaped on the Adriana of Marisa To

Miss Tomei, who has proved he elsewhere, is here reduced to a strutt shrilling termagant whose words congeal into indecipherable shrieks, and whose obnoxiousness makes any other shrew tame by comparison. Even her pert little face has been sabotaged by vile makeup. Yet the prize for misconception and misdirection is hotly contested by other cast members, among whom Helmar Augustus Cooper (Duke), Larry Block (Angelo), Kati Kuroda (Courtesan), and Peter Jacobson and Howard Samuelson (the brace of Dromios) manage to be most grindingly wearisome. Only Karla Burns (Nell) and Elizabeth Franz (Abbess) save a few scraps from ruin.

It must be said that the park audience, paying no money or heed to niceties, roared with glee at the glitzy gewgaws, free tickets apparently guaranteeing heads free of thought. José de Andrieta Costa has designed an attractive and amusing public square in Ephesus, though the architecture does not participate in the fun as much as it might; his costumes, however, with one or two exceptions, have that rented look about them. Peter Kaczorowski's lighting is sweetly frolicsome, Mark Bennett's music at least harmless. This time, at any rate, the old schoolboy boner stands confirmed: "Shakespeare wrote tragedies, comedies, and errors."

REVISITING **Miss Saigon** DOES NOT CALL for re-reviewing the show. It is what it is, it pleases whom it pleases—as the hustler heroine of one of Jacques Prévert's poems says about herself. Having said my say before, I shall leave it at that. The chief interest here is in the cast changes, especial- if you recall the protracted brouhaha itially surrounding one member of the riginal cast. Conceived as a Eurasian, the ngineer was first performed by a Caucaan, Jonathan Pryce. Now he is embodied Francis Ruivivar, of mixed Filipino and inese descent, which may be overoting the mark, just as Pryce's casting s undershooting it.

n the event, Ruivivar sings almost too othly, contributes some deft touches is own, looks certainly more Eastern, is generally less impressive. He lacks e's physical menace, remarkable teche, and ability to act out a song to the ost. The personable Mr. Ruivivar is, over, chubby, and an unlean, unry-looking pimp and desperado does compel empathy. I felt for Ruivivar, ling in such famous footsteps, but I very little for his Engineer.

an McDermott, the current Chris, ds and looks good, but cannot act h. As Kim, conversely, Leila Florenboth acts and sings compellingly, but looks would not generate the spontaus combustion Lea Salonga's could. on F. White is an indifferent John, but Bogle is probably an improvement r the original Ellen. The helicopter helpts as well as ever. ■

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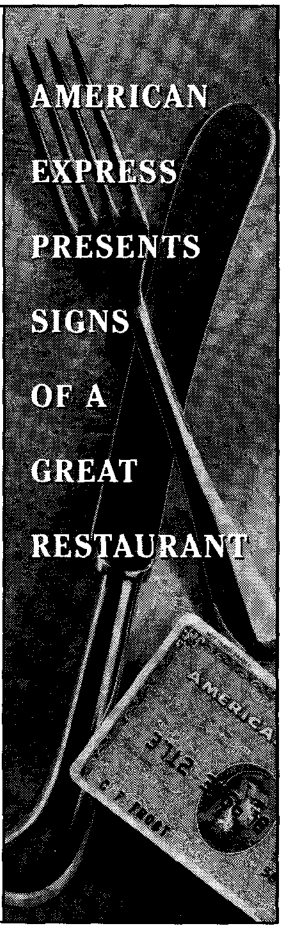

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—8/12–25: *Cup Final* (1991). 8/26–9/8: *Wild Wheels* (1992); *Drive-In Blues* (1986). #2—8/26: *Hangover Square* (1945); *The Undying Monster* (1942). 8/27–28: *Diabolique* (1955); *Eyes Without a Face* (1959). 8/29–31: *Invaders from Mars* (1953); *The 5,000 Fingers of Dr. T* (1953). 9/1–2: *Deluge* (1933); *Chandu the Magician* (1932). #3—*Gas Food Lodging*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Rapid Fire*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April*. #2—*Light Sleeper*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Johnny Suede*. #6—*The Living End*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—8/26–27: "Two by Robert Altman" *The Long Goodbye; California Split*. "John Cassavetes Festival" 8/28–29: *Woman Under the Influence*. 8/30: *Faces*. 8/31–9/1: *Killing of a Chinese Bookie*. 9/2: *Shadows*. 9/3: *Opening Night*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Raising Cain*. #2—*Laws of Gravity*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 8/26–9/1: *Via Appia* (1992).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Unforgiven*. #2—*Rapid Fire*. #3—*Christopher Columbus*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 8/27: *Trouble in Paradise* (1932); *Private Lives* (1931). 8/28–29: *Annie Hall* (1977); *Manhattan* (1979). 8/30: *Who's Afraid of Virginia Woolf* (1966); *Butterfield 8* (1960). 8/31: *Sandra* (1965); *Senso* (1954). 9/1: *Animal Crackers* (1930); *Duck Soup* (1933).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Single White Female*. #2—*Single White Female*. #3—*Diggstown*. #4—*One False Move*. #5—*Stay Tuned*. #6—*A League of Their Own*. #7—*Little Nemo*. Opening 8/28: *Twin Peaks: Fire Walk With Me*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Mo' Money*. #2—*A Stranger Among Us*. #3—*Sister Act*. #4—*The Player*. #5—*Honey, I Blew up the Kid; The Hairdresser's Husband*. #6—*London Kills Me*. #7—*3 Ninjas*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Playboys; Wisecracks*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Death Becomes Her*. #2—*Whispers in the Dark*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Mistress*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Ox*. #2—*Europa, Europa; Raise the Red Lantern*. #3—*The Best Intentions*. #4—*Zentropa*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Whispers in the Dark*. #2—*Unforgiven*. #3—*Boomerang*. #4—*Batman Returns*. #5—*Christopher Columbus*. #6—*Patriot Games*. Opening 8/28: *Pet Sematary Two*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Raising Cain*. #2—*Raising Cain*. #3—*Single White Female*. #4—*Single White Female*. #5—*Death Becomes Her*. #6—*Mo' Money*. #7—*Little Nemo; Diggstown*. #8—*Stay Tuned*. #9—*A League of Their Own*. Opening 8/28: *Twin Peaks: Fire Walk With Me*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*3 Ninjas*. #2—*Rapid Fire*. #3—*Rapid Fire*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Clearcut*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Single White Female*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Unforgiven*. #2—*Mo' Money*. #3—*Whispers in the Dark*. Opening 8/28: *Pet Sematary Two*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Death Becomes Her*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Diggstown*. #2—*Rapid Fire*. #3—*Raising Cain*. #4—*A Stranger Among Us; 3 Ninjas*.

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Raising Cain.* #2—*Single White Female.* Opening 8/28: *Twin Peaks: Fire Walk With Me.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Mo' Money.* Opening 8/28: *Pet Sematary Two.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Unforgiven.* #2—*Stay Tuned.* #3—Through 8/27: *Diggstown.* Opening 8/28: *Basic Instinct.* #4—*Universal Soldier.* #5—*Batman Returns.* #6—*Rapid Fire.* #7—*Christopher Columbus.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Whispers in the Dark.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Bebe's Kids.* **EMBASSY 3**—*Boomerang.* **EMBASSY 4**—*Honey, I Blew Up the Kid.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*A League of Their Own.* #2—*Raising Cain.* #3—*Single White Female.* #4—*Sister Act.* #5—*Little Nemo; Patriot Games.* #6—*Unlawful Entry; Buffy the Vampire Slayer.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *3 Ninjas.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Death Becomes Her.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Ox.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Prelude to a Kiss.* #2—*The Best Intentions.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*One False Move.* #2—*The Hairdresser's Husband.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Patriot Games.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mistress.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Storyville.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Raise the Red Lantern.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Boomerang; Honey, I Blew up the Kid.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Rapid Fire.* #2—*Rapid Fire.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Mo' Money.* **CORONET**—*Death Becomes Her.* Opening 8/28: *Twin Peaks: Fire Walk With Me.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Player.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *A Stranger Among Us.* **CINEMA II**—*Enchanted April.* **CINEMA THIRD AVE.**—*Sister Act.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Mediterraneo.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Raising Cain.* #2—*Raising Cain.* #3—*Diggstown.* #4—*Diggstown.* #5—*Little Nemo; The Player.* #6—*Buffy the Vampire Slayer.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Stay Tuned.* #2—*Christopher Columbus.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Single White Female.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Whispers in the Dark.* Opening 8/28: *Pet Sematary Two.* #2—*Unforgiven.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Light Sleeper.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Mo' Money; Bebe's Kids.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Little Nemo; Raising Cain.* #2—*A Stranger Among Us; 3 Ninjas.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Diggstown.* Opening 8/28: *Pet Sematary Two.* #2—*Stay Tuned.* #3—*Single White Female.* #4—*Christopher Columbus.* #5—*Whispers in the Dark.* #6—*Single White Female.* #7—*Unforgiven.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Death Becomes Her.* #2—*Rapid Fire.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A Stranger Among Us.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A League of Their Own.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Tale of Springtime.* #2—*La Discrète.* #3—*A Brief History of Time.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Death Becomes Her.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Single White Female.* #2—*Light Sleeper.* #3—*Whispers in the Dark.* #4—*Unforgiven.* #5—*Christopher Columbus.* #6—*Stay Tuned.* Opening 8/28: *Pet Sematary Two.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Diggstown.* #2—*Raising Cain.* Opening 8/28: *Twin Peaks: Fire Walk With Me.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Rapid Fire.* #2—*3 Ninjas.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Rapid Fire.* #2—*Mo' Money; Bebe's Kids.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 8/29: *Popeye* (1980); *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* (1982). 8/30: *Secret Honor* (1983); *Streamers* (1983).

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 8/1–30: "Essential Cinema." 8/28: Dziga Vertov, Sergei Eisenstein. 8/29: Louis and Anguste Lumière, Georges Méliès, George Landow. 8/30: Andy Warhol, Watson/Weber, John/James Whitney, Michael Snow, Harry Smith.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 8/27, 28, 30: *La Femme Nikita* (1990), dir. Luc Besson.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 8/21–30: "Nothing Sacred: Silver Screenings with Carole Lombard." 8/26: *Brief Moment* (1933), dir. David Burton. 8/26: *Mr. and Mrs. Smith* (1941), dir. Alfred Hitchcock. 8/27: *Fools for Scandal* (1938), dir. Mervyn LeRoy. 8/27: *Lady by Choice* (1934), dir. David Burton. 8/28: *In Name Only* (1939), dir. John Cromwell. 8/28: *The Gay Bride* (1934), dir. Jack Conway. 8/29: *Supernatural* (1933), dir. Victor Halperin. 8/29: *Made For Each Other* (1939), dir. John Comwell. 8/30: *To Be Or Not To Be* (1942), dir. Ernst Lubitsch. 8/30: *Vigil in the Night* (1940), dir. George Stevens. "Warrior Women: The Films of Hsu Feng" 8/31: *The Fate of Lee Khan* (1973), dir. King Hu. 8/31: *The Pioneers* (1979), dir. Richard Y. Chen.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 9/1: *Naked Spaces: Living Is Round* (1985), dir. Trinh T. Minh-ha.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** Through 8/30: *Night of the Hunter* (1955), dir. Charles Laughton. Through 8/30: *Blue Velvet* (1986), dir. David Lynch. **Little Theater:** 8/28–9/10: *Limite* (1929-31), dir. Mario Peixoto. 8/21–9/10: "The Festival of Grand Illusions." 8/21–8/27: *Wax or the Discovery of Television Among the Bees* (1991), dir. David Blair. 8/28–9/3: *Oh Boris* (1990), dir. Niki List. 9/4–10: *Woman Demon Human* (1987), dir. Huang Schugin.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: **Documentary Films on Art**: 8/25–28: "Twentieth Century Sculpture." **Saturday Evening Films**: "New Aquisitions in Film and Video." Tickets are available one hour before each screening at the Uris Center information desk.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International Du Film." 8/25: *Dillinger e morto/Dillinger Is Dead* (1969), dir. Marco Ferreri. 8/25: *Una giornata particolare/A Special Day* (1977), dir. Ettore Scola. 8/25: *Der starke ferdinand/Strongman Ferdinand* (1975), dir. Alexander Kluge. 8/27: *Zamri, oumi, voskrensi/Freeze, Die, Come to Life* (1989), dir. Vitali Kanevski. 8/27: *Il tetto/The Roof* (1956), dir. Vittorio De Sica. 8/27: *La Maman et la putain/The Mother and the Whore* (1973), dir. Jean Eustache. 8/28: *La Maman et la putain/The Mother and the Whore* (1973), dir. Jean Eustache. 8/28: *Mr. Klein* (1977), dir. Joseph Losey. 8/29: *Family Life (Wednesday's Child)* (1972), dir. Ken Loach. 8:29: *Zamri, oumi, voskrensi/Freeze, Die, Come to Life* (1989), dir. Vitali Kanevski. 8/29: *Ma Nuit chez Maud/My Night at Maud's* (1969), dir. Eric Rohmer. 8/30: *Der Starke Ferdinand/Srtongman Ferdinand* (1975), dir. Alexander Kluge. 8/30: *Family Life(Wednesday's Child)* (1972), dir. Ken Loach. 8/30: *Andrei Roublev* (1965), dir. Andrei Tarkovsky. 8/31: *Andrei Roublev* (1965), dir. Andrei Tarkovsky. 8/31: *Ma Nuit chez Maud/My Night at Maud's* (1969), dir. Eric Rohmer. 8/31: *I fidanzanti/The Fiancees* (1963), dir. Ermanno Olmi.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. 8/25–9/20: "Bol and Ray: Guest Appearances."

NEW COMMUNITY CINEMA—423 Park Ave., Hunting ton, N.Y. (516-423-7653). $6; members and studen $4; senior citizens $4; under sixteen $2.50. Ciner #1: 8/26, 27: *Chinese Ghost Story* (1991), dir. Ching Tung. 8/28-31: *The Best Intentions* (1992), dir. Bi August. Cinema #2: 8/25, 26: *Branford Marsalis T Music Tells You* (1992), dir. D.A. Peenebaker a Chris Hegedus. 8/27: *Fanny and Alexander* (1982), c Ingmar Bergman. 8/28-31: *Beautiful Dreamers* (199 dir. John Kent Harrison.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger (547-2444). #1—*Rapid Fire.* #2—*Single White Fe* #3—*3 Ninjas.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). *Whispers in the Dark.* #2—*Boomerang.* #3—*White Female.* #4—*Raising Cain.* #5—*Honey, Up the Kid.* #6—*Unforgiven.* #7—*3 Ninjas; Nemo.* #8—*Bebe's Kids; Diggstown; Stay Tuned Christopher Columbus; Rapid Fire; Mo' Money.*

155. INTERBORO—E. Tremont Ave. nr. Bru Blvd. (792-2100). #1—*Christopher Columbus. Single White Female.* #3—*Rapid Fire.* #4—*Unf*

157. LOEWS PARADISE—E. 188th St. at Grand course (367-1288). #1—*Raising Cain.* #2—*3* #3—*Rapid Fire.* #4—*Mo' Money.*

158. CONCOURSE PLAZA—E. 161th St. nr. Concourse (588-8800). #1—*Bebe's Kids; Whi the Dark.*#2—*3 Ninjas.* #3—*Christopher Col* #4—*Stay Tuned; Diggstown.* #5—*Honey, I Bleu Kid; Mo' Money.* #6—*Rapid Fire.* #7—*Unfo* #8—*Raising Cain.* #9—*Death Becomes Her. Single White Female.*

160. WHITESTONE—Bruckner Blvd. at Hutch River Pkwy. (409-9037). #1—*Bebe's Kids; Un Entry.* #2—*Unforgiven.* #3—*Boomerang.* #4—*Fire.* #5—*Mo' Money.* #6—*Raising Cain.* #7—*3 jas.* #8—*Honey, I Blew Up the Kid; Whispers i Dark.* #9—*Christopher Columbus.* #10—*Stay Tı*

#11—*Death Becomes Her.* #12—*Little Nemo; Diggstown.* #13—*Universal Soldier; Single White Female.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Raising Cain.* #2—*Single White Female.* #3—*A League of Their Own.* #4—*Rapid Fire.* #5—*Unlawful Entry; Honey, I Blew Up the Kid.* #6—*Death Becomes Her.* #7—*Christopher Columbus.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Raising Cain.* #2—*A League of Their Own; Whispers in the Dark.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Single White Female.* #2—*Rapid Fire.* #3—*3 Ninjas.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Howards End; 3 Ninjas.* #2—*Unforgiven.* #3—*Christopher Columbus.* #4—*Single White Female.* #5—*Enchanted April.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Raising Cain.* #2—*Rapid Fire.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*3 Ninjas.* #2—*Diggstown.* #3—*Unforgiven.* #4—*Little Nemo; Whispers in the Dark.* #5—*Mo' Money.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Bebe's Kids; Diggstown.* #2—*Mo' Money.* #3—*Rapid Fire.* #4—*Raising Cain.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Boomerang.* #2—*Rapid Fire.* #3—*Mo' Money.* #4—*Raising Cain.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Single White Female.* #2—*Death Becomes Her.* #3—*Diggstown; Stay Tuned.* #4—*3 Ninjas.* #5—*Unforgiven.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*A Stranger Among Us.* #2—*Whispers in the Dark.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*3 Ninjas.* #2—*Little Nemo; Diggstown.* #3—*Whispers in the Dark.*

7. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Unforgiven.* #2—Through 8/27: *Raising Cain.* Beg. 8/28: *Honeymoon in Vegas.* #3—*Single White Female.* #4—*Rapid Fire.*

. METROPOLITAN—392 Fulton St. (858-8580). #1—*Bebe's Kids; Diggstown.* #2—*Mo' Money.* #3—*Raising Cain.* #4—*Rapid Fire.*

. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off elt Pkwy. (615-1700). #1—*3 Ninjas.* #2—*Unforven.* #3—Through 8/27: *A Stranger Among Us; iggstown.* Beg. 8/28: *Honeymoon in Vegas.* #4—*Stay uned.* #5—*Death Becomes Her.* #6—*Christopher Conbus.* #7—Through 8/27: *Raising Cain; Whispers in Dark.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* —*A League of Their Own; Unlawful Entry.*

LAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-). #1—*Death Becomes Her.* #2—*Enchanted April; 's Kids.*

CEANA—Brighton Beach Ave. at Coney Is- Ave. (743-4333). #1—*Single White Female.* -*Rapid Fire.* #3—*Little Nemo; Mo' Money.* #4—*pers in the Dark.* #5—*Honey, I Blew up the Kid; 3 s.*

IDGEWOOD—Myrtle Ave. at Putnam Ave. 5993). #1—*Honey, I Blew Up the Kid.* #2—*town.* #3—*Single White Female; Rapid Fire.* #4—*jas; Raising Cain.* #5—*Little Nemo; Mo' Money.*

QUEENS

AREA CODE 718

STORIA—UA ASTORIA—(545-9470). #1—*Unfor-*. #2—*3 Ninjas.* #3—*Single White Female.* #4—*Raising Cain; Stay Tuned.* #5—*Christopher Columbus.* #6—*Rapid Fire.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Unforgiven.* #2—*Honey, I Blew Up the Kid.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Enchanted April.* #2—*Single White Female.* #3—Through 8/27: *Death Becomes Her.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* #4—Through 8/27: *A League of Their Own; Whispers in the Dark.* Beg. 8/28: *Honeymoon in Vegas.*

303. CORONA—PLAZA—(639-7722). #1—*Rapid Fire; 3 Ninjas; Diggstown.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Single White Female.* #2—*3 Ninjas.* #3—*Death Becomes Her.* #4—*Raising Cain.* #5—Through 8/27: *Little Nemo; Whispers in the Dark.* Beg. 8/28: *Pet Sematary Two.* #6—*Rapid Fire.* #7—*A League of Their Own.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Little Nemo; Diggstown.* #2—*Honey, I Blew up the Kid; Boomerang.* #3—*Whispers in the Dark.* #4—*3 Ninjas.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*A Stranger Among Us.* #2—*Christopher Columbus.* #3—*Single White Female.* #4—*Unforgiven.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Christopher Columbus.* #2—*Raising Cain; Stay Tuned.* #3—Through 8/27: *3 Ninjas; Diggstown.* Beg. 8/28: *Pet Sematary Two.* #4—*Rapid Fire.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Sister Act.* #2—*Single White Female.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Honey, I Blew Up the Kid; Whispers in the Dark.* #2—*3 Ninjas.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Christopher Columbus.* #2—*Rapid Fire.* #3—*Unforgiven.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Single White Female.* #2—*Death Becomes Her.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Stranger Among Us.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Raising Cain.* #2—Through 8/27: *Mo' Money; Stay Tuned.* Beg. 8/28: *Honeymoon in Vegas.* #3—*A League of Their Own.* #4—*Sister Act.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*3 Ninjas.* #2—*Little Nemo; Diggstown.* #3—*Mo' Money.* #4—*Sister Act.* #5—*Stay Tuned.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*A League of Their Own.* #2—*A Stranger Among Us.* #3—*Single White Female.* #4—*Death Becomes Her.* #5—*Unlawful Entry.* #6—*Whispers in the Dark.* #7—*Enchanted April; Raising Cain.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Diggstown; Stay Tuned.* #2—*Raising Cain; Little Nemo.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Unforgiven.* #2—*Rapid Fire.* #3—*Single White Female.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 8/27: *Mo' Money; Diggstown.* Beg. 8/28: *Pet Sematary Two.* #2—*Raising Cain.* #3—*Rapid Fire.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Single White Female.* #2—*Christopher Columbus.* #3—*Unforgiven.* #4—*3 Ninjas.* #5—Through 8/27: *Honey, I Blew Up the Kid; Whispers in the Dark.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* #6—*Stay Tuned.* #7—Through 8/27: *Little Nemo; Unlawful Entry.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.*

320. REGO PARK—DRAKE—(457-4002). *Unlawful Entry; Batman Returns.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Tale of Springtime; A Stranger Among Us.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Rapid Fire.* #2—*3 Ninjas.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Rapid Fire.* #2—*A Stranger Among Us; 3 Ninjas.*

401. NEW DORP—HYLAN—(351-6601). #1—*Pinocchio.* #2—*Single White Female; Raising Cain.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Single White Female.* #2—*Unforgiven.* #3—*Death Becomes Her.* #4—*Stay Tuned.* #5—*3 Ninjas.* #6—*Rapid Fire.* #7—Through 8/27: *Whispers in the Dark; Diggstown.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* #8—*Christopher Columbus.* #9—Through 8/27: *Honey, I Blew Up the Kid; Unlawful Entry.* Beg. 8/28: *Pet Sematary Two.* #10—Through 8/27: *A League of Their Own.* Beg. 8/28: *Honeymoon in Vegas.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*3 Ninjas; Sister Act.* #2—*Rapid Fire.*

501. BELLMORE—MOVIES—(783-7200). *Single White Female.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Single White Female.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Single White Female.* #2—*Unforgiven.* #3—*Stay Tuned.* #4—*Raising Cain.* #5—Through 8/27: *A League of Their Own.* Beg. 8/28: *Honeymoon in Vegas.* #6—*Rapid Fire.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A League of Their Own.* #2—*Rapid Fire.* #3—*3 Ninjas.* #4—*Single White Female.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Single White Female.* #2—*Stay Tuned.* #3—*Rapid Fire.* #4—*A League of Their Own.* #5—*Whispers in the Dark; 3 Ninjas.* #6—*Death Becomes Her.* #7—*Unforgiven.* #8—*Diggstown; Raising Cain.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Stay Tuned.* #2—*Diggstown; Whispers in the Dark.* #3—*A League of Their Own.* #4—*Little Nemo; Raising Cain.* #5—*Rapid Fire.* #6—*Death Becomes Her.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Christopher Columbus.* #2—*Unforgiven.* #3—*Rapid Fire.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Rapid Fire.* #2—*Raising Cain; 3 Ninjas.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Rapid Fire.* #2—*Mo' Money; Stay Tuned.* #3—*Raising Cain.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Pinocchio; Buffy the Vampire Slayer; Prelude to a Kiss; Christopher Columbus.* #2—*Patriot Games; Mom and Dad Save the World; Beauty and the Beast.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Honey, I Blew Up the Kid; Diggstown.* #2—*3 Ninjas; A Stranger Among Us.* #3—*Sister Act.* #4—*Little Nemo; Whispers in the Dark.* #5—*Death Becomes Her.* #6—*Enchanted April.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Single White Female.* #2—*Sister Act; 3 Ninjas.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Rapid Fire.* #2—Through 8/27: *Little Nemo; Unlawful Entry.* Beg. 8/28: *Pet Sematary Two.* #3—*Raising Cain.* #4—*3 Ninjas.* #5—*Sister Act.* #6—*Stay Tuned.*

515. MALVERNE—TWIN—(599-6966). #1—*A Stranger Among Us; Pinocchio.* #2—*Patriot Games.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 8/27: *Little Nemo; Whispers in the Dark.* Beg. 8/28: *Pet Sematary Two.* #2—Through 8/27: *Patriot Games.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* #3—*Mistress.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Rapid Fire.* #2—*Christopher Columbus.* #3—*Single White Female.* #4—*Unforgiven.* #5—*Stay Tuned.* #6—Through 8/27: *A League of Their Own.* Beg. 8/28: *Honeymoon in Vegas.* #7—*3 Ninjas.* #8—Through 8/27: *Diggstown; Honey, I Blew Up the Kid.* Beg. 8/28: *Pet Sematary Two.* #9—Through

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8/27: *Whispers in the Dark; Raising Cain.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Unforgiven.* #2—*Single White Female.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Pinocchio; A Stranger Among Us.* #2—*Patriot Games; A Tale of Springtime.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Rapid Fire.* #2—*Raising Cain; Honey, I Blew Up the Kid.* #3—*Mediterraneo; Night on Earth.* #4—*Tale of Springtime; Pinocchio.* #5—*Diggstown; 3 Ninjas.* #6—*Christopher Columbus.* #7—*A League of Their Own.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Single White Female.* #2—*Sister Act.* #3—*Enchanted April.* #4—*Unforgiven.* #5—*Howards End.* #6—*A Stranger Among Us.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Single White Female.* #2—*Death Becomes Her.* #3—*Unforgiven.* #4—*Honey, I Blew Up the Kid; Whispers in the Dark.* #5—*A League of Their Own.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Diggstown.* #2—*Christopher Columbus.*

526. ROSLYN—ROSLYN—(621-8488). #1—*A Stranger Among Us.* #2—*Single White Female.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Unforgiven.* #2—Through 8/27: *A League of Their Own.* Beg. 8/28: *Honeymoon in Vegas.* #3—*Single White Female.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Christopher Columbus.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Whispers in the Dark.* #2—*Single White Female.* #3—*Mo' Money.* #4—*Stay Tuned.* #5—*Bebe's Kids.* #6—*Boomerang.* #7—*Raising Cain.* #8—*Rapid Fire.* #9—*Unforgiven.* #10—*Little Nemo; Diggstown.* #11—*3 Ninjas.* #12—*Honey, I Blew Up the Kid; Unlawful Entry.* #13—*Universal Soldier; Sister Act.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 8/27: *Single White Female.* Beg. 8/28: *Pet Sematary Two.* #2—*Christopher Columbus.* #3—*Rapid Fire.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Enchanted April.* #2—*Christopher Columbus.* #3—*Death Becomes Her.* #4—*A Stranger Among Us.* #5—*A League of Their Own.* #6—*Pinocchio; Basic Instinct.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End.* #2—*Ghost; Whispers in the Dark.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Single White Female.* #2—*Rapid Fire.* #3—Beg. 8/28: *Honeymoon in Vegas.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Christopher Columbus; Death Becomes Her.* #2—*Sister Act; 3 Ninjas; Whispers in the Dark.* #3—*Little Nemo; Raising Cain; Stay Tuned.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Unforgiven.* #2—*Diggstown.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Death Becomes Her.* #2—*Stay Tuned.* #3—*Unlawful Entry.* #4—*Whispers in the Dark; Honey, I Blew Up the Kid.* #5—*Rapid Fire.* #6—*Raising Cain.* #7—*Sister Act.* #8—*Single White Female.* #9—*A League of Their Own.* #10—*Mo' Money; Little Nemo.* #11—*Christopher Columbus.* #12—*Unforgiven.* #13—*3 Ninjas.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Pinocchio; Diggstown.* #2—*Whispers in the Dark.* #3—*Rapid Fire.* #4—*Stay Tuned.* #5—*Sister Act.* #6—*Death Becomes Her.* #7—*A League of Their Own.* #8—*Buffy the Vampire Slayer; Unlawful Entry.* #9—*3 Ninjas.* #10—*Single White Female.* #11—*Christopher Columbus; Honey, I Blew Up the Kid.* #12—*Mo' Money; Little Nemo; Raising Cain.* #13—*Unforgiven.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Rapid Fire.* #2—*Christopher Columbus.* #3—Through 8/27: *Diggstown; Little Nemo.* Beg. 8/28: *Honeymoon in Vegas.* #4—*Unforgiven.* #5—*Stay Tuned.* #6—*Single White Female.* #7—Through 8/27: *Raising Cain.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* #8—*Death Becomes Her.* #9—*A League of Their Own.* #10—Through 8/27: *3 Ninjas; Whispers in the Dark.* Beg. 8/28: *Pet Sematary Two.*

611. CORAM—PINE—(698-6442). #1—*Raising Cain; Little Nemo.* #2—*Sister Act.* #3—*Honey, I Blew Up the Kid; Whispers in the Dark.* #4—*3 Ninjas.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Enchanted April.* #2—*Christopher Columbus.* #3—*Single White Female.* #4—Through 8/27: *Raising Cain.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* #5—*A League of Their Own.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Single White Female.* #2—*Christopher Columbus.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Unforgiven.* #2—*Death Becomes Her.* #3—*Diggstown; Whispers in the Dark.* #4—*A League of Their Own.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Rapid Fire.*

618. ISLIP—ISLIP—(581-5200). #1—*Raising Cain.* #2—*Rapid Fire.* #3—*Death Becomes Her.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Christopher Columbus.* #2—*Death Becomes Her.* #3—*Single White Female.* #4—*Diggstown; 3 Ninjas.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/27: *Lethal Weapon 3.* Beg. 8/28: *Housesitter.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Diggstown; Raising Cain.* #2—*Unforgiven.* #3—*Christopher Columbus.* #4—*Rapid Fire.* #5—*Death Becomes Her.* #6—*A League of Their Own.* #7—*Honey, I Blew Up the Kid; Whispers in the Dark.* #8—*Stay Tuned; 3 Ninjas.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/27: *Lethal Weapon 3.* Beg. 8/28: *Housesitter.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Rapid Fire.* #2—*Christopher Columbus.* #3—*Little Nemo; Unlawful Entry.* #4—*Single White Female.* #5—*Unforgiven.* #6—Through 8/27: *Diggstown.* Beg. 8/28: *Pet Sematary Two.* #7—*Raising Cain.* #8—*Death Becomes Her.* #9—*A League of Their Own.* #10—Through 8/27: *3 Ninjas.* Beg. 8/28: *Twin Peaks: Fire Walk With Me.* #11—*Stay Tuned.* #12—*Sister Act.* #13—Through 8/27: *Honey, I Blew Up the Kid; Whispers in the Dark.* Beg. 8/28: *Honeymoon in Vegas.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Unforgiven.* #2—*Single White Female.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Proof; Night on Earth.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Christopher Columbus.* #2—*Unforgiven.* #3—*Single White Female.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/27: *Lethal Weapon 3.* Beg. 8/28: *Housesitter.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Rapid Fire.* #2—*Unforgiven.* #3—*Death Becomes Her.* #4—Through 8/27: *Stay Tuned; Whispers in the Dark.* Beg. 8/28: *Pet Sematary Two.* #5—Through 8/27: *3 Ninjas; A Stranger Among Us.* Beg. 8/28: *Honeymoon in Vegas.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A League of Their Own.* #2—*Little Nemo; Whispers in the Dark.* #3—*Unforgiven.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Stay Tuned.* #2—*Christopher Columbus; 3 Ninjas.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Death Becomes Her.* #2—*Single White Female.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Diggstown.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Howards End.* #2—*Christopher Columbus.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Single White Female.* #2—*Whispers in the Dark.* #3—*A League of Their Own.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Single White Female.* #2—*A League of Their Own.*

704. HARRISON—CINEMA—(835-9800). *Whispers in the Dark.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Rapid Fire.* #2—*Whispers in the Dark.* #3—*Sister Act; Christopher Columbus.* #4—*Death Becomes Her.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Honey, I Blew Up the Kid; Diggstown.* #2—*Unforgiven.* #3—*Stay Tuned.* #4—*Whispers in the Dark; A League of Their Own.* #5—*Christopher Columbus.* #6—*Raising Cain.* #7—*Rapid Fire.* #8—*Single White Female.* #9—*Death Becomes Her.* #10—*3 Ninjas.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Unforgiven.* #2—*Unforgiven.* #3—*Single White Female.* #4—*Rapid Fire.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*3 Ninjas.* #2—*Diggstown; Stay Tuned.* #3—*A League of Their Own.* #4—*Death Becomes Her; Whispers in the Dark.* #5—*Single White Female.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Single White Female.* #2—*Christopher Columbus.* #3—*Sister Act; 3 Ninjas.* #4—*Unforgiven.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Whispers in the Dark.* #2—*Raising Cain.* #3—*Honey, I Blew Up the Kid.* #4—*Little Nemo; Enchante April Mo' Money.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Death comes Her.*

718. RYE—RYE RIDGE—(939-8177). #1—*Enchan April.* #2—*Death Becomes Her.*

719. SCARSDALE—FINE ARTS—(723-6699). *Encha April.*

722. YONKERS—CENTRAL PLAZA—(793-3232). # *Honey, I Blew Up the Kid.* #2—*A Stranger Among* #3—*Unlawful Entry; Little Nemo.* #4—*Diggstow Ninjas.*

723. YONKERS—MOVIELAND—(793-0002). #1—*U given.* #2—*Stay Tuned.* #3—*Raising Cain.* Through 8/27: *Rapid Fire.* Beg. 8/28: *Honeymo Vegas.* #5—*Death Becomes Her.* #6—Through *Mo' Money.* Beg. 8/28: *Pet Sematary Two.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFF VALLEY—(245-0220). #1—Through 8/27: *A Le Their Own; Diggstown.* Beg. 8/28: *A League o Own.* #2—*Stay Tuned.* #3—*Single White* #4—*Death Becomes Her.* #5—*Rapid Fire.* #6—*jas.* #7—*Unforgiven.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Raisi* #2—*A Stranger Among Us.* #3—*Honey, I Ble Kid.* #4—*Christopher Columbus.* #5—*Diggsto*

755. NEW CITY—CINEMA 6—(634-5100). #1 *White Female.* #2—*Christopher Columbus.* #3 *Becomes Her.* #4—*Raising Cain; 3 Ninjas.* #5— *I Blew Up the Kid; A League of Their Own.* #6 *pers in the Dark; Pinocchio.*

756. NEW CITY—UA CINEMA 304—(634-8200) *Unforgiven.* #2—*Rapid Fire.*

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757. NYACK—CINEMA EAST—(358-6631). *Single White Female.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*A League of Their Own; 3 Ninjas.* #2—*Raising Cain; Stay Tuned.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Unforgiven.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Diggstown.* #2—*Christopher Columbus.*

764. LAFAYETTE—(357-6030). *Rapid Fire.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Death Becomes Her.* #2—*Raising Cain.*

801. DANBURY—CROWN CINE—(743-2200). #1—*3 Ninjas.* #2—*A League of Their Own; Whispers in the Dark.* #3—*Little Nemo; Sister Act; Honey, I Blew Up the Kid.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Christopher Columbus.* #2—*Unforgiven.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Stay Tuned.* #2—*Diggstown.* #3—*Rapid Fire; Single White Female.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Honey, I Blew up the Kid; Stay Tuned.* #2—*Christopher Columbus.*

807. GREENWICH—CINEMA—(869-6030). #1—*Death Becomes Her.* #2—*Raising Cain.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Christopher Columbus.* #2—*Enchanted April.* #3—*Honey, I Blew Up the Kid; A League of Their Own.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 8/27: *Whispers in the Dark.* Beg. 8/28: *Honeymoon in Vegas.* #2—Through 8/27: *3 Ninjas.* Beg. 8/28: *Mistress.*

810. NORWALK—CINEMA—(838-4504). #1—*Raising Cain; Diggstown.* #2—*Rapid Fire.*

13. SOUTH NORWALK—SONO—(866-9202). 8/25–27: *The Double Life of Véronique* (1991); *High Heels* (1991). 8/28–8/31: *The Player* (1992). 9/1–3: *A Midnight Clear* (1992).

5. STAMFORD—CROWN AVON—(324-9205). #1—*Stay Tuned.* #2—*3 Ninjas.*

6. STAMFORD—CROWN CINEMA—(324-3100). #1—*Rapid Fire.* #2—*Howards End; Unforgiven.* #3—*Whis-
ers in the Dark.*

7. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Single White Female.* #2—*Little Nemo; Diggs-
own.*

. STRATFORD—UA STRATFORD SQUARE—(377-
56). #1—*Rapid Fire.* #2—Through 8/27: *Mo' Mon-
; Diggstown.* Beg. 8/28: *Honeymoon in Vegas.* #3—
rough 8/27: *3 Ninjas.* Beg. 8/28: *Pet Sematary Two.*
—*Unforgiven.* #5—*Stay Tuned.* #6—*The Gun in
ty Lou's Handbag.*

TRUMBULL—CROWN CINEMA—(374-0462). #1—
gle White Female. #2—*3 Ninjas.* #3—*Unforgiven.*

WESTPORT—FINE ARTS—(227-3324). #1—*A
gue of Their Own.* #2—*Unforgiven.* #3—*Death Be-
s Her.* #4—*Enchanted April.*

WESTPORT—POST—(227-0500). *Single White
ale.*

WILTON—CINEMA—(762-5678). *Whispers in the
e; 3 Ninjas.*

NEW JERSEY

AREA CODE 201

Hudson County

RLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Rapid Fire.* #2—*Little Nemo; Single White Female.* #3—*3 Ninjas; Stay Tuned.* #4—*Raising Cain.* #5—*Whispers in the Dark.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Rapid Fire.* #2—*Diggstown; Little Nemo.* #3—*3 Ninjas.* #4—*Single White Female.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Death Becomes Her.* #2—*Whispers in the Dark.* #3—*Honey, I Blew Up the Kid; Diggstown.* #4—*Single White Female.* #5—*3 Ninjas.* #6—*Unforgiven.* #7—*Rapid Fire.* #8—*Mo' Money; Little Nemo.* #9—*Raising Cain.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Rapid Fire.* #2—*Single White Female.* #3—Through 8/27: *3 Ninjas.* Beg. 8/28: *Honey, I Blew Up the Kid.* #4—Through 8/27: *Little Nemo; Diggstown.* Beg. 8/28: *Pet Sematary Two.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Stay Tuned.* #2—*Death Becomes Her.* #3—*Little Nemo; Whispers in the Dark.* #4—*Pinocchio; Sister Act.* #5—*A League of Their Own.* #6—*Christopher Columbus.* #7—*Diggstown; Honey, I Blew up the Kid.* #8—*Boomerang; 3 Ninjas.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Raising Cain.* #2—*Single White Female.* #3—*Rapid Fire.* #4—*Unforgiven.* #5—*Mo' Money.* #6—*Single White Female.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*A Stranger Among Us.* #2—*A League of Their Own.* #3—*Mo' Money.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Mo' Money; A League of Their Own; Universal Soldier.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Mo' Money; A League of Their Own.* #2—*Universal Soldier; Basic Instinct.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *One False Move; Stay Tuned.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Mo' Money; Bebe's Kid.* #2—*Rapid Fire.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Unforgiven.* #2—*Rapid Fire.* #3—*Whispers in the Dark; Raising Cain.* #4—*Pinocchio; Patriot Games.* #5—*3 Ninjas; A Stranger Among Us; Sister Act.*

915. LIVINGSTON—COLONY—(992-1646). #1—Through 8/27: *Christopher Columbus.* Beg. 8/28: *Honeymoon in Vegas.* #2—*Single White Female.* #3—*Little Nemo; Death Becomes Her.* Beg. 8/28: *Christopher Columbus.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Death Becomes Her.* #2—*Raising Cain.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Christopher Columbus.* #2—*Death Becomes Her; Honey, I Blew Up the Kid.* #3—*Diggstown.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Raising Cain.* #2—*3 Ninjas; Sister Act.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Bebe's Kids.* #2—*Mo' Money.* #3—*Stay Tuned.* #4—*Unforgiven.* #5—*Boomerang.* #6—*3 Ninjas.* #7—*Rapid Fire.* #8—*Single White Female.* #9—*Raising Cain.* #10—*Diggstown.* #11—*Little Nemo; Christopher Columbus; Honey, I Blew Up the Kid.* #12—*Death Becomes Her.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Single White Female.* #2—*Howards End; Stay Tuned.* #3—*Enchanted April.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Single White Female.* #2—*Rapid Fire.* #3—*Stay Tuned.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *3 Ninjas; A Stranger Among Us.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Death Becomes Her.* #2—*Diggstown.*

932. ELIZABETH—ELMORA—(352-3483). *Raising Cain; My Cousin Vinny.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Single White Female.* #2—*Diggstown.* #3—*Rapid Fire; Raising Cain.* #4—*3 Ninjas.* #5—*Unforgiven; Honey, I Blew Up the Kid.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Honey, I Blew Up the Kid; Sister Act.* #2—*Single White Female.* #3—*3 Ninjas; Whispers in the Dark.* #4—*Unforgiven.* #5—*Christopher Columbus.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Enchanted April.*

936. UNION—UNION—(686-4373). #1—*A Stranger Among Us.* #2—*Single White Female.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Raising Cain.* #2—*Single White Female.* #3—*A League of Their Own.*

938. WESTFIELD—TWIN—(654-4720). #1—*A Stranger Among Us; 3 Ninjas.* #2—*Honey, I Blew Up the Kid.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Rapid Fire.* #2—*Diggstown.* #3—*Unforgiven.* #4—*Whispers in the Dark.* #5—*Stay Tuned; 3 Ninjas; Honey, I Blew Up the Kid.*

951. CLOSTER—CLOSTER—(768-8800). *Christopher Columbus.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Single White Female.* #2—*Unforgiven.* #3—*Whispers in the Dark.* #4—*Little Nemo; Stay Tuned.*

953. EMERSON—QUAD—(261-1000). #1—*Christopher Columbus.* #2—*Raising Cain.* #3—*Sister Act; Honey, I Blew Up the Kid.* #4—*A League of Their Own; Little Nemo; Whispers in the Dark.*

959. PARAMUS—CINEMA 35—(845-5070). *Lethal Weapon 3.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Single White Female.* #2—*Whispers in the Dark; Unlawful Entry.* #3—*Sister Act.* #4—*Diggstown.* #5—*A League of Their Own.* #6—*3 Ninjas.* #7—*Rapid Fire.* #8—*Death Becomes Her.* #9—*Mo' Money.* #10—*Raising Cain.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Little Nemo; Stay Tuned.* #2—*Unforgiven.* #3—*Christopher Columbus.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Death Becomes Her.* #2—*Single White Female.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Unforgiven.* #2—*Rapid Fire.* #3—*Stay Tuned.* #4—*Enchanted April.* #5—*A League of Their Own.* #6—*Raising Cain.* #7—*Honey, I Blew Up the Kid; Whispers in the Dark.* #8—*Single White Female.* #9—*Little Nemo; Diggstown.* #10—*Death Becomes Her.* #11—*3 Ninjas; Christopher Columbus; Mo' Money.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*A League of Their Own; Pinocchio.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Single White Female.* #2—*A League of Their Own.* #3—*Whispers in the Dark; Patriot Games.* #4—*Rapid Fire.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Universal Soldier; Lethal Weapon 3; Basic Instinct.* #2—*Ferngully; Prelude to a Kiss.* Beg. 8/28: *Batman Returns.* #3—*Far and Away; Beethoven.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Little Nemo.* #2—*Single White Female.* #3—*Death Becomes Her.* #4—*Raising Cain; A League of Their Own.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Death Becomes Her.* #2—*Enchanted April; 3 Ninjas.* #3—*Pinocchio.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Single White Female.* #2—*A League of Their Own.* #3—*Unforgiven.* #4—*Rapid Fire.*

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New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) The truly spectacular element in this most spectacular of Pop films is the acting of Michelle Pfeiffer. When we first see Pfeiffer, she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Vague and disorganized as she is, Selina is a threat to him and he pushes her out a window. She falls and lands on the pavement, where alley cats revive her, biting on her fingers. And when Selina is reborn as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped. (7/13/92) PG-13. **18, 33, 320, 969**

BEBE'S KIDS—(1 hr. 24 min.; 1992) In the animated musical based on the black characters created by the late comedian Robin Harris, a date at an amusement park is disrupted by the misbehavior of a neighbor's three bratty children. With the voices of Faizon Love, Nell Carter, Myra J., Tone Loc and others. PG-13. **36, 65, 91, 152, 158, 160, 211, 218, 220, 530, 911, 919**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **14, 43**

BOOMERANG—(1 hr. 58 min.; 1992) Why does everyone in the new Eddie Murphy comedy seem about sixteen years old? Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Marcus Graham (Murphy), a New York marketing executive for an international cosmetics firm, enters his gleaming office in the morning and then flirts his way through the day, making fabulous "creative" decisions. At night, Marcus operates from one of those tiger's-den apartments that Rock or Deano might have had in the bad old fifties, and the panties litter the floor. When not "working," Marcus hangs out with his old friends, Gerard (David Alan Grier), who's shy and unsuccessful with women, and Tyler (Martin Lawrence), a jumpy paranoid who sees racial plots everywhere (Lawrence, chopping the air with his thumbs and palms, is the only funny thing in the movie). Marcus's company is bought out, and he goes to work for Jacqueline, a tough cookie played by Robin Givens, who has a masklike beauty comparable to Faye Dunaway's. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live*, and they're still writing skit material. With Halle Berry. (7/20/92) R. **18, 36, 51, 152, 160, 213, 305, 530, 904, 919**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81**

BUFFY THE VAMPIRE SLAYER—(1 hr. 40 min.; 1992) Fate chooses Buffy (Kristy Swanson) as the latest in a long line of vampire slayers, but Buffy chooses a rebel named Pike (Luke Perry) as her prey. Directed by Fran Rubel Kuzui. PG-13. **38, 59, 511, 608**

CHRISTOPHER COLUMBUS: THE DISCOVERY—(2 hrs. 1 min.; 1992) Marlon Brando, Tom Selleck, Rachel Ward, and George Corraface star in this sweeping epic about the famous (some would say infamous) explorer. Directed by John Glen. PG-13. **7, 18, 33, 60, 67, 85, 152, 155, 158, 160, 200, 206, 219, 300, 306, 307, 310, 319, 406, 507, 511, 517, 522, 524, 528, 532, 533, 601, 606, 608, 610, 612, 613, 619, 621, 625, 632, 636, 700, 705, 706, 714, 753, 755, 762, 802, 805, 808, 904, 915, 915, 917, 919, 934, 951, 953, 962, 965**

CLEARCUT—(1 hr. 98 min.; 1992) The destruction of a great Canadian forest by a logging company drives Peter, a mild-mannered city lawyer, to unconsciously summon up a trickster spirit. The Indian spirit assumes a human form and seeks bloody revenge for the rape of the earth. With Ron Lea and Graham Greene. R. **21**

DEATH BECOMES HER—(1 hr. 39 min.; 1992) A movie that not only is contemptuous of the audience but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which. . . . Oh, forget it. There *is* no plot, just a concept: Turn two famous actresses into cartoon figures and pass off the results as "black comedy." The movie is a festival of overblown gothic high jinks. The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. (8/10/92) PG-13. **12, 19, 25, 41, 53, 68, 83, 158, 160, 200, 214, 219, 220, 302, 304, 311, 315, 406, 505, 506, 512, 524, 533, 601, 606, 608, 610, 616, 618, 619, 621, 625, 634, 638, 705, 706, 709, 716, 718, 723, 724, 755, 800, 807, 820, 902, 904, 915, 916, 917, 919, 931, 961, 964, 965, 970, 971**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3**

DIGGSTOWN—(1 hr. 40 min.; 1992) An ex-con (James Woods) and a retired prizefighter (Louis Gossett Jr.) save a small southern town—made famous by its illegal boxing matches—from a ruthless businessman (Bruce Dern). Directed by Michael Ritchie. R. **9, 19, 26, 33, 59, 59, 67, 87, 152, 158, 160, 210, 211, 214, 216, 218, 219, 222, 303, 305, 307, 314, 316, 318, 406, 505, 506, 512, 517, 522, 524, 530, 603, 608, 610, 616, 619, 621, 625, 639, 706, 709, 722, 724, 753, 762, 803, 810, 817, 818, 901, 902, 903, 904, 917, 919, 931, 933 950, 961, 965**

LA DISCRÈTE—(1 hr. 35 min.; 1992) In French with En glish subtitles. An emotionally inert movie and, for its high-toned literary perversities, a dead-obvio one, too. In Paris, two men—one old and rem (Maurice Garrel), the other young and wildly nar sistic (the priggish Fabrice Luchini)—play nasty tri on a young girl (Judith Henry), a student who t out to be stronger than either man had expec Though intended as an exposure of the young m fluent self-satisfaction, *La Discrète* has been made style that one can only call . . . self-satisfied. Tha without grace, speed, or daring. The writer-dire Christian Vincent depends on the kind of feeble a risms that so often try, and fail, to do the wor *dramatic construction in intellectual French mo* See it only if you can be wowed by such lin "Women are pragmatic: They know proofs of exist but love does not exist." (8/24/92) NR. **81**

ENCHANTED APRIL—(1 hr. 38 *min.*; 1992) *Directo* Newell's film starts well. In drizzly London, twenties, two middle-class women (Josie La and Miranda Richardson) pull themselves fre stifling marriages and rent a medieval castle Italian seacoast for a month. As they meet t likely collaborators in this venture—a literar ax (Joan Plowright) and a brittle young socia beautiful Polly Walker), both of whom also get away—Newell sets up the social contrast ingly. The scenes play swiftly and well. But s the four women arrive at their sunshiny para movie turns soft, with everyone being terribl everyone else. The husbands show up, and suddenly very nice too. Newell lets the comi phere evaporate; he gives in to the audience for everything to turn out well. Apparently, no bad people, only people who live in bad With Alfred Molina, Jim Broadbent, and Kitchen. From a novel by Elizabeth von (8/17/92) PG. **3, 55, 206, 220, 302, 315, 512, 5 612, 715, 718, 719, 808, 820, 920, 935, 965, 97**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A mother and waitress struggles to raise two daughters—one a dreamy movie buff, the sulky rebel—in a dusty roadside town in New co. With Brooke Adams, Fairuza Balk, and Skye. Directed by Allison Anders. R. **1**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Rochefort is the best thing in it. (6/22/92) NR. **10, 44**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **10, 36, 51, 152, 158, 160, 200, 220, 222, 301, 305, 309, 319, 406, 512, 517, 522, 524, 530, 606, 608, 611, 621, 625, 706, 715, 722, 753, 755, 801, 805, 808, 902, 903, 904, 917, 919, 933, 934, 938, 950, 953, 965**

HONEYMOON IN VEGAS—(1 hr. 36 min.; 1992) Can a New York private dick overcome his fear of commitment, fly to Las Vegas, and finally marry his fiancée? Sure, but not without wreaking havoc first. With Nicolas Cage and Sarah Jessica Parker. Directed by Andrew Bergman. PG-13. **217, 219, 302, 313, 406, 503, 517, 527, 600, 610, 625, 634, 723, 809, 818, 915**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonrd Bast (Sam West). Ruth Prawer Jhabvala did the daptation; cinematography by Tony Pierce-Roberts; usic by Richard Robbins. (3/9/92) PG. **50, 206, 523, 34, 700, 816, 920**

NY SUEDE—(1 hr. 37 min.; 1992) Johnny (Brad Pitt *Thelma and Louise*), an aspiring but not very talent- musician with a penchant for suede and Ricky Nel- , struggles to make it big in an unnamed metropo- But a new love and a desperate series of events se him to take a second look at his limited exis- e. R. **3**

OF GRAVITY—(1 hr. 40 min.; 1992) Director Nick nez's debut film, shot in cinéma-vérité, follows Brooklyn thugs over a violent three-day period includes stolen guns, ex-cons, the police, and a loan shark. With Peter Greene and Adam Trese.

UE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her erant and sentimental comedy about women's ball in the forties, Penny Marshall brings out the ral beauty of the game in its more obscure es—the back country ball fields, the old team s crawling through ripe farmlands. The actresses g, catch, and slide with enthusiasm—especially na Davis, who gives a regal, almost imperious ormance as Dottie, a great player who knows to get the job done. And Tom Hanks, as the n's manager, an alcoholic former major-league , suggests that in the right roles he could become merely likable and funny but a great actor. Alas, movie is trite: We can see every plot development ming. Marshall coldly uses Madonna, who plays a t and is treated like a slut—distantly and contemp- ously. Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **9, 19, 38, 64, 80, 200, 203, 219, 302, 304, 313, 315, 406, 503, 504, 505, 506, 517, 522, 524, 527, 533, 606, 608, 610, 612, 616, 621, 625, 635, 702, 703, 706, 707, 709, 724, 755, 759, 801, 808, 820, 904, 906, 907, 908, 937, 953, 961, 965, 966, 967, 970, 972**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Reviewed in this issue. R. **3, 63, 85**

LITTLE NEMO: ADVENTURES IN SLUMBERLAND—(1 hr. 24 min.; 1992) An animated film based on the comic strip by Winsor McCay, the first published in the United States. Little Nemo finds that in the fantasy world of Slumberland, dreams come true and a lovely princess yearns for a friend. But Nightmare Land houses an evil and maniacal king. G. **9, 19, 38, 59, 66, 152, 160, 210, 216, 220, 222, 304, 305, 314, 316, 319, 506, 512, 514, 516, 530, 601, 606, 608, 610, 611, 625, 635, 715, 722, 801, 817, 900, 901, 902, 903, 904, 915, 919, 952, 953, 962, 965, 970**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3**

LONDON KILLS ME—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's search for a better life becomes an odyssey for the perfect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **10**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **58, 522**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **13, 46, 516, 809**

MO' MONEY—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **10, 19, 24, 32, 53, 65, 91, 152, 157, 158, 160, 210, 211, 213, 218, 220, 222, 313, 314, 318, 510, 530, 606, 608, 715, 723, 818, 902, 905, 906, 907, 908, 911, 919, 961, 965**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 522, 630**

★ **ONE FALSE MOVE**—(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **9, 44, 910**

THE OX—(1 hr. 31 min.; 1992) In Swedish with English subtitles. In the midst of the drought and famine of Sweden in the late 1800s, a desperate young couple with a baby daughter resort to an unthinkable act in order to survive. Hoping for mercy, the husband confesses and receives a punishment far harsher than his crime. Directed by Sven Nykvist. With Max Von Sydow, Liv Ullmann, and Erland Josephson. NR. **14**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists*, i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. (6/8/92) R. **18, 38, 45, 511, 601, 516, 521, 912, 967**

PET SEMATARY TWO—(1 hr. 42 min.; 1992) In the process of burying a beloved pet, two teenage boys unearth the cryptic powers of Stephen King's infamous graveyard. With Edward Furlong, Anthony Edwards, and Clancy Brown. Directed by Mary Lambert. R. **18, 24, 32, 62, 67, 85, 304, 318, 406, 514, 516, 517, 610, 625, 634, 723, 818, 903**

★ **THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **11**

★ **THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **10, 54, 59, 813**

PRELUDE TO A KISS—(1 hr. 50 min.; 1992) This winsome fantasy, directed by Norman René and written by Craig Lucas (based on Lucas's play, which René directed), crowns romantic love with a halo of sanctimony. A vibrant, flaky young woman (Meg Ryan) kisses an old man (Sydney Walker), a stranger, on her wedding day, and somehow the two of them exchange personalities—the old man gets her larking spirit, and she gets his grumpy wisdom. On his honeymoon, the woman's ardent husband (Alec Baldwin) discovers that his formerly hip wife has developed surprisingly dowdy habits. The movie wrings considerable charm out of its convoluted premise: Alec Baldwin plays an ordinary Joe with amiable skill, and veteran stage actor Sydney Walker, as the newly invigorated old coot, is consistently funny. Improving as a director after his debut in *Longtime Companion*, Norman René keeps the movie smooth and small. *Prelude to a Kiss* doesn't try to overpower us in Ron Howard style. But it doesn't make any sense, even as a metaphor of eternal devotion. (8/10/92) PG-13. **43, 511, 969**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 49**

RAISING CAIN—(1 hr. 35 min.; 1992) Brian De Palma returns to thriller filmmaking with a delirious piece of monkeyshines. The movie touches (peripherally) on the kidnapping of children, but even the most literal-minded viewer should see that the story is just a pretext for jokes and taunting fantasies and visual showing off. De Palma sketches in a ridiculous premise and then doesn't bother to support it—instead, he's trying things so juicily and intricately outlandish that one can only laugh. John Lithgow plays so many characters—or, rather, so many different aspects of a single schizoid character, including women and children—that he might be doing a one-man show Off Broadway. When we first see him, he is Dr. Carter Nix, a psychologist living in California who is obsessed with child-rearing and who spends an inordinate amount of time with his baby daughter. Lithgow is also Carter's evil twin brother, Cain, and his father. Huge, with a looming forehead and wolflike teeth, Lithgow can be heavily menacing. Since the material is hokum, Lithgow, working on the sound principle that nothing could sink the movie faster than realism, carries everything to extremes. On the same day that Carter is stealing his own baby, Carter's wife, Jenny (Lolita Davidovich), meets a former lover (Steve Bauer), and she falls into a dreamlike state—the dangerously unguarded condition that sexual women always seem to inhabit in De Palma's films. De Palma photographs Davidovich's erotic scenes with the quiet, heavy-limbed Bauer as fantasy fulfilled—as blissful sudden encounters (two in one day) that are almost too good to be true. The movie spins into a dream-versus-reality game, increasingly wild. The trouble is, none of this means much emotionally. *Raising Cain* is weightless: De Palma concentrates on the formal play that interests him, reversing direction so many times and so abruptly that the film seems to be taking place in his head. (8/17/92) R. **5, 19, 26, 31, 38, 59, 66, 87, 152, 157, 158, 160, 200, 203, 208, 211, 213, 217, 218, 219, 222, 300, 304, 307, 313, 315, 316, 318, 401, 503, 505, 506, 509, 510, 514, 517, 522, 530, 601, 606, 608, 610, 611, 612, 618, 621, 625, 706, 715, 723, 753, 755, 759, 800, 807, 810, 900, 902, 905, 912, 916, 918, 919, 932, 933, 937, 953, 961, 965, 970**

RAPID FIRE—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **2, 7, 20, 26, 33, 52, 52, 68, 89, 91, 150, 152, 155, 157, 158, 160, 200, 204, 208, 211, 213, 217, 218, 220, 222, 300, 303, 304, 307, 310, 317, 318, 322, 400, 406, 500, 503, 504, 505, 506, 507, 509, 510, 514, 517, 522, 530, 532, 600, 606, 608, 610, 617, 618, 621, 625, 634, 705, 706, 708, 723, 724, 756, 764, 803, 810, 816, 818, 900, 901, 902, 903, 905, 911, 912, 919, 922, 933, 950, 961, 965, 967, 972**

SINGLE WHITE FEMALE—(1 hr.-47 min.; 1992) Reviewed in this issue. R. **9, 19, 22, 31, 38, 61, 67, 85, 150, 152, 155, 158, 160, 200, 204, 206, 214, 217, 220, 222, 300, 302, 304, 306, 308, 311, 315, 317, 319, 401, 406, 501, 502, 503, 504, 505, 513, 517, 520, 523, 524, 526, 527, 530, 532, 600, 606, 608, 610, 612, 613, 619, 625, 627, 632, 638, 702, 703, 706, 708, 709, 714, 724, 755, 757, 803, 817, 819, 821, 900, 901, 902, 903, 905; 905, 915, 919, 920, 922, 933, 934, 936, 937, 952, 961, 964, 965, 967, 970, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 38, 55, 152, 308, 313, 314, 500, 512, 513, 514, 523, 530, 601, 606, 608, 611, 625, 705, 714, 801, 904, 912, 918, 934, 953, 961**

STAY TUNED—(1 hr. 38 min.; 1992) An ordinary family find themselves trapped in TV land when they sign up for a new entertainment channel run by a dastardly programmer. With John Ritter, Pam Dawber, and Jeffrey Jones. Directed by Peter Hyams. PG. **9, 19, 33, 60, 67, 85, 152, 158, 160, 214, 219, 300, 307, 313, 314, 316, 319, 406, 503, 505, 506, 510, 514, 517, 530, 601, 606, 608, 610, 621, 625, 634, 636, 706, 709, 723, 724, 759, 803, 805, 815, 818, 900, 904, 910, 919, 920, 922, 950, 952, 962, 965**

STORYVILLE—(1 hr. 52min.; 1992) In the heart of New Orleans, a young lawyer from a powerful Louisiana family finds his congressional aspirations threatened when he becomes involved in an intriguing murder case. With James Spader, Joanne Whalley-Kilmer, and Jason Robards. R. **48**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **10, 26, 55, 66, 79, 215, 219, 306, 312, 315, 321, 400, 512, 515, 521, 523, 526, 533, 634, 722, 753, 906, 912, 930, 936, 938**

A TALE OF SPRINGTIME—(1 hr. 47 min.; 1992) In French with English subtitles. Eric Rohmer's latest, set among Parisian intellectuals, seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. The film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's girlfriend—into his arms. Its emotional tone comes from spring, but spring in T.S. Eliot's version of the season as a time of bitter upheaval. Elegant. With Anne Teyssèdre, Hugues Quester, and Florence Darel. (7/27/92) PG. **81, 321, 521, 522**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **10, 20, 26, 40, 66, 89, 150, 152, 157, 158, 160, 204, 206, 210, 214, 216, 219, 220, 222, 300, 303, 304, 305, 307, 309, 314, 319, 322, 400, 406, 500, 504, 505, 509, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 611, 619, 621, 625, 634, 636, 706, 709, 714, 722, 724, 755, 759, 801, 809, 815, 818, 819, 822, 900, 901, 902, 903, 904, 912, 918, 919, 930, 933, 934, 938, 950, 961, 965, 971**

TWIN PEAKS: FIRE WALK WITH ME—(2 hrs. 14 min.; 1992) The quirky cast from the television series (except Lara Flynn Boyle) tells what really happened to Laura Palmer in a *Twin Peaks* prequel that chronicles the events that occurred in the week before the mysterious murder. Directed by David Lynch. R. **9, 19, 31, 53, 87, 219, 302, 319, 319, 406, 516, 517, 610, 612, 625**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers of the old West head for Big Whiskey, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Grimacing as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **7, 18, 24, 33, 62, 67, 85, 152, 155, 158, 160, 206, 210, 214, 217, 219, 300, 301, 306, 310, 317, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 606, 608, 610, 616, 621, 625, 627, 632, 634, 635, 706, 708, 708, 714, 723, 724, 756, 760, 802, 816, 818, 819, 820, 902, 905, 912, 919, 933, 934, 950, 952, 962, 965, 972**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **33, 160, 530, 907, 908, 969**

UNLAWFUL ENTRY—(1 hr. 48 min.; 1992) In Jonathan Kaplan's hit thriller, Ray Liotta shows up after a frightening break-in at the house of yuppie couple Kurt Russell and Madeleine Stowe. As Pete Davis, Los Angeles cop with a reassuring manner and murder in his heart, he rapidly ingratiates himself and immediately begins plotting to undermine the husband and take over the wife. The movie is depressing and routine in many ways, but Liotta's performance keeps one interested. Kaplan directs competently but routinely, without imagination or surprise. (8/10/92) R. **38, 160, 200, 219, 315, 319, 320, 406, 514, 530, 606 608, 625, 722, 961**

VIA APPIA—(1 hr. 40 min.; 1992) After discovering he HIV-positive, a young man (Peter Serra) confror his mortality on a journey through Rio de Janeir gay district to find the hustler who infected him. I rected by Jochen Hick. NR. **6**

WHISPERS IN THE DARK—(1 hr. 42 min.; 1992) Whe psychiatrist (Annabella Sciorra) mixes her persc and professional lives, she gets a *très* intimate look i a patient's psychosis. With Jamey Sheridan and thony LaPaglia. Directed by Christopher Crowe. **12, 18, 24, 34, 62, 67, 85, 152, 158, 160, 203, 210, 216, 219, 302, 304, 305, 309, 315, 319, 406, 505, 512, 516, 517, 524, 530, 534, 601, 606, 608, 610, 616, 621, 625, 634, 635, 702, 704, 705, 706, 709, 755, 801, 809, 816, 822, 900, 902, 904, 912, 934, 952, 953, 961, 965, 967**

WISECRACKS—(1 hr. 30 min.; 1992) Female c from all over North America give a feminist t stand-up comedy and the world around them. I ing archival footage of Eve Arden and an all-v rock band in drag as a nude all-male rock ban **11**

REVIVALS

MANHATTAN—(1 hr. 33 min.; 1979) Woody Alle simistic comedy about the way selfish New screw themselves out of happiness by want much. Featuring beautiful young Mariel Hem as the Dalton student Woody has an affair w Diane Keaton, at her best, as a tense, intellectu nalist unsure of what she wants. Black-an photography by Gordon Willis; music by Ge **8**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disne mated classic, based on Carlo Collodi's childre ry of a wooden puppet who is brought to life ar must prove himself worthy of becoming a re Featuring the characters Jiminy Cricket and Ge the wood-carver, and an Oscar-winning score original songs, including "When You Wish U Star." Ben Sharpsteen and Hamilton Luske, sup ing directors. G. **401, 511, 515, 521, 522, 533, 755, 904, 912, 966, 971**

THEATER
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BROADWAY

Previews and Openings

ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Previews now prior to an 8/26 opening; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

Now Playing

'S—A picturesque musical based on T. S. Eliot's de- ghtful *Old Possum's Book of Practical Cats,* and pre- ented with a first-rate cast of 23 talented American cats"; direction by Trevor Nunn; music by Andrew loyd Webber; choreography by Gillian Lynne. 'here's splendid scenery and costumes, lightsome, igh-flying dancers, exciting and show stopping ghting, and, with Trevor Nunn's canny, effervescent rection, almost too much dazzlement. Opened: /7/82. Wednesday at 2; Saturday at 2; Sunday at 3; onday–Saturday (Thursdays are dark) at 8; $37.50 $65. **Winter Garden Theater,** 1634 Broadway, at h Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

ILLS ON BROADWAY—Conceived by Freddie nan, a revue that pays tribute to the area that vned America's funniest people. Stand-up comics se DuArt, Mal Z.Lawrence (who takes jokiness hriekingly spectacular heights), Freddie Roman non-Italian behind the whole affair), and Dick i fit the bill. Tuesday–Saturday at 8; Wednesday Saturday at 2; Sunday at 3; $36 to $55. Opened: 91. At the **Lunt-Fontanne Theater**, 205 West Street (307-4100). 2 hrs. **IRLS**

RSATIONS WITH MY FATHER—Set in a tavern in - Manhattan, Herb Gardner's play, starring Judd h, James Sutorius, and David Margulies, spans decades and focuses on a youth's coming-of-age his struggle to communicate with his strong- d immigrant father; directed by Daniel Sullivan. red in the cast are Marilyn Sokol, Joseph Siravo, Biggs, Gordana Rashovich, William Biff uire, Peter Gerety, thirteen-year-old David nholtz, Tony Gillan, and Richard Council. Tues- through Saturday at 8 p.m.; Saturday and lnesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. he **Royale Theater**, 242 West 45th Street (239- 0). 2 hrs. 30 mins. **IRLS**

' FOR YOU—The 1992 winner of three Tony ards, including Best Musical. Harry Groener and li Benson star in this musical comedy set in the 30s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday, Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35 to $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leech, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday–Saturday at 8; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden**, 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday–Saturday at 8; Wednesday and Saturday at 2; $15 to $60. At the **Eugene O'Neill Theater**, 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. **Neil Simon Theater**, 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Steve Vinovich, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.. At the **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book, lyrics, and score; directed by Gerald Gutierrez; choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; through 8/30; $40 to $60. **Booth Theatre**, 222 West 45th Street (239-6200). 2 hrs. 50 mins. **IRLS**

THEATER

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera *House and exercises a reign of terror over* performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8; Saturday and Wednesday at 2; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater**, 24@West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE REAL INSPECTOR HOUND and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies *features a thriller/spoof about a theater critic with* murder on his mind, preceded by Stoppard's fifteen-minute take on the Bard's classic. Directed by Gloria Muzio. Featuring Patricia Conolly, Anthony Fusco, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 9/27; $35 to $39. At **The Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $60. Opened: 4/25/91. At **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

TWO TRAINS RUNNING—August Wilson's drama, winner of the New York Drama Critics Circle Award for Best American Play, focuses on the lives of the regulars *in a neighborhood diner in* 1969 Pittsburgh; directed by Lloyd Richards. With Roscoe Lee Browne, Ken LaRon, who has replaced Larry Fishburne, Al White, Anthony Chisholm, Lou Ferguson, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 8/30. $7.50 to $45. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 *mins.*

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never *fails. The musical, starring Mac Davis,* is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday–Saturday at 8; Saturday and Wednesday at 2; $25 to $65. Opened: 5/1/91. **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to *change. Phone ahead, avoid disappointment.*

ALI—Graydon Ryce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/6; $20. At **Houseman Studio,** 450 West 42nd Street (564-8038).

BALANCING ACT—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7; $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BEAU JEST—*James Sherman's comedy about a Jewish* woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (James Michael Gregary) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. *Monday–Saturday at 8 (no Thursday shows)*; Wednesday at 2; Saturday, Sunday at 3; $25 to $35. **Lamb's**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $22.50 to $35. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Wendy Starkand, and Mary Ann Maratos. Thursday and Friday at 8 p.m.; Saturday at 7 and 10 p.m.; $17; through 10/10. **DUO Theater,** 62 East 4th Street (598-4320).

THE COMEDY OF ERRORS—The second production of "Free Shakespeare at the Delacorte" is the Bard's first comedy, about two sets of twins separated during childbirth and reunited as adults. Directed by Cacá Rosset. With Larry Block, Boyd Gaines, Elizabeth Franz, Stephen Hanan, John Michael Higgins, Kathleen McNenny, Marisa Tomei. Performances nightly, except Monday, at 8; through 8/30. Free; tickets distributed one per person at 6:15 at the Delacorte on the day of the show. **Delacorte Theater,** Central Park's Great Lawn, 81st St. mid-park (861-7277).

CORKSCREWS—Tony Lang, Arthur Siegel, and Miriam Fond's "slightly twisted" musical revue. Every Monday at 8:30; through 8/31; $15. **Theatre East,** 211 East 60th Street (838-0177).

DISTANT FIRES—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg. *Tuesday through Friday at 8*; Saturday at 7 and 10; Sunday at 3 and 7; through 9/13; $30, $35. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

THE FANTASTICKS—The longest-running show on or off Broadway *(now in its 33rd year!) is a gracious musical* fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, *Gregory Jbara, and* Michael Winther. A many-splendored thing! Tuesday–Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400).●●

JUNO—Marc Blitzstein and Joseph Stein's musical version of the Sean O'Casey play *Juno and the Paycock,* about a long-suffering matriarch whose family struggles against poverty in 1920s Dublin. Book by Stein; music and lyrics by Blitzstein; directed by Lonny Price. With Anita Gillette. Monday–Saturday at 8; Saturday at 3; through 9/5; $20. At **Vineyard Theatre's Musical Theatre Lab,** 108 East 15th Street (353-3874).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an in*terracial cast surrounding members of a black family* who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 and 7 p.m.; $20 to $25. At **Union Square Theatre,** 100 East 17th Street (505-9021).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill. Directed by David Petrarca. With Laura Esterman, Alice Drummond, Mark Rosenthal, and Nance Williamson, Karl Maschek, Aleta Mitchell, *Tom Aulino, and Tim Monsion. Tuesday–Friday* at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $37.50. A Playwrights Horizons production at the **Minetta Lane**, 18 Minetta Lane (307-4100).

THE MELVILLE BOYS—Set in a lakeside cabin, Norm Foster's *comedy tells about two brothers who learn to* confront the issues that divide them when they meet two local sisters. Directed by Susann Brinkley. With Katherine Leask, Kellie Overbey, Richard Joseph Paul, and Mark Tymchyshyn. Tuesday through Friday at 8; through 9/4; $10. **Alice's Fourth Floor,** 432 West 42nd Street (967-0400).

MIXED BLOOD—Aubrey Hampton's one-man drama about the creation of the AIDS virus, based on Dr. Alan Cantwell's book *AIDS and The Doctors of Death.* Directed by Richard Burroughs; starring Steven Clark Pachosa. Tuesday–Saturday at 8; Saturday and Sunday at 3; through 8/30. $12, $15. **Harold Clurman Theatre,** 412 West 42nd Street (279-4200).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; through 9/6; $20. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday–Thursday at 8; Friday and Saturday at 8 and 10:30 Sunday at 7. $22.50, $25, plus an $8 minimum fc food and drinks. At **Del's Down Under,** Delson ma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake the author and star of this one-man show, compos of vignettes about contemporary culture. Directed Chuck Brown. Tuesday through Friday at 8:30; urday at 7 and 10; Sunday at 7; $28. At the **Pe Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical co dy, now in its seventh year, of five sensible and m vated nuns who mount a talent show to raise mo for what they personally and firmly consider to good and noble cause. Tuesday through Saturday p.m.; Saturday and Wednesday at 2 p.m.; Sunda p.m.; $30 to $35. At the **Douglas Fairbanks ater,** 432 West 42nd Street (239-4321). ● ●

PERFECT CRIME—Warren Manzi's long-running t about a wealthy psychiatrist accused of murderi husband, and the small-town detective who t prove she committed the "perfect crime." Feat the cast are Catherine Russell, Warren Manz Nelson, Graeme Malcolm, and Dean Gardner; ed by Jeffrey Hyatt. Opened: 4/5/87. M Thursday, Friday, and Saturday at 8; Sunday 7; Wednesday and Saturday at 2; $30. **Theate** 424 West 55th Street (695-3401).● ●

REPERTORIO ESPANOL—Jacobo Langsner's *Espe Carroza,* directed by Braulio Villar; Sunday at $20. **Gramercy Arts Theatre,** 138 East 27t (889-2850).

ROLEPLAY—Doug Haverty and Adryan Russ's about five women in group therapy. Dire Henry Fonte; with a cast of six. Wednesday t Friday at 8; Saturday at 2 and 8; Sunday at 2 $18, $22. At **The Village Theatre Compa** West 22nd Street (627-8411).

RUTHLESS!—A musical comedy with book, lyri direction by Joel Paley, *music by Marvin Laird,* a girl (eleven-year-old Laura Bundy) who v anything to get the lead in her school show. Donna English, Joel Vig, Denise Lor, Adinah ander, and Joanne Baum. Tuesday–Saturday at urday at 3; Sunday at 3 and 7; $37.50. **Players** MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. Fraught with potential mayhem, this play represents a truly adult, humane, and thoughtful voice in the theater, such as hasn't been heard for some time. With Adam Arkin, Margaret Colin, Pamela Gray, and John Christopher Jones. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $30 to $35. At the **Orpheum**, 126 Second Avenue (477-2477).

SIRENS—A musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, Davina Haase. Saturday and Sunday at 3; $17.50. **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

THE SOONGS: BY DREAMS BETRAYED—Dr. Joanna Chan's play is about the coming-of-age of the American-educated Soong sisters: Ching-ling, who became Mme. Sun Yat-sen; May-ling, who became Mme. Chiang Kai-shek; and Ai-ling, the wife of H. H. Kung, finance minister of Chiang's Nationalist Government. Directed by Chan; with Scarlett Zhang and Meng Hua Gu. Performed in English: Thursday and Saturday at 7:30. Performed in Mandarin: Friday at 7:30; Saturday at 2; Sunday at 3; through 8/30; $20, $30. At **Pace Downtown Theatre,** 3 Spruce Street, east of Park Row (346-1715).

UNDER MILK WOOD—Jean Cocteau Repertory's version of Dylan Thomas's "play for voices" is a lyrical account of a spring day in a Welsh seaside town, in which eight actors play 71 roles. Directed by Robert Hupp. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. At the**Bouwerie Lane Theatre,** 330 Bowery (677-0060).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30; Wednesday at 2:30; Saturday at 5:30 and 9 p.m.; through 9/6; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

BSTRACT SOCIETIES—Three rotating series of one-acts by Judi-Ann Mason, Henry W. Steen, Scott Sandore, Claudia Grazioso, Veona Thomas, and Van Dirk Fisher. Tuesday through Saturday at 8; Sunday at 3; $8. At **Riant Theater,** 161 Hudson Street, between Hubert and Laight Streets (925-8353).

E AMERICAN LIVING ROOM—The Tiny Mythic Theatre Company presents the last week of its new-works series with Bobby Bowman's *Fit;* Victoria McElwaine's adaptation of Federico Garcia Lorca's *Yerma;* Colleen McQuade and Laura Maria Censabel-'s *Post-Orgasmic Munchies,* directed by David Beach. aturday and Sunday at 8 p.m.; through 8/30; $7. At **hio Theatre,** 66 Wooster Street (274-9807).

—Bertolt Brecht's first play, about an anti social in who holds, in equal measure, the power to create d to destroy, and the desire to consume all that he . Directed by Traci Burwitz; with Christopher le as dramaturg, and a cast of fourteen. Wednesday ough Saturday at 8 p.m.; through 9/12; $10. Co-ibia University's **Alma Shapiro Center for The-e and Music,** 605 West 115th Street (854-6960).

LIFE—Howard Korder's comedy about the relaship between three male college students; directed Mary Alvarez; with Joseph Farrugia. Thursday ugh Saturday at 8; Sunday at 3; through 8/31; A Falcon Theatre Company production at **The-22,** 54 West 22nd Street (388-2570).

OYS OF THE BARD and **PRINCE OF DREAMS**—The is Geronimo Sands's one-man play, featuring hard Werner, that re-creates Shakespeare's relaship with two prominent actors. Next is Lorraine rshall's one-act about a jaded New York woman o rents a room to an idealistic young man. Sylvia miner directs both plays. Thursday through Satury at 8; Sunday at 7; through 8/30; $10. At **29th reet Playhouse,** 212 West 29th Street (330-8756).

AGO CITY LIMITS—The improvisational-theater oup presents *Un-Conventional Wisdom,* a revue that oks at campaign '92 and other social and political sues of the day. Directed by Paul Zuckerman. Wednesday and Thursday at 8:30; Friday and Saturday at 8 and 10:30; through 9/5; $12.50, $15. **Chicago City Limits,** 351 East 74th Street (772-8707).

CUTE BOYS IN THEIR UNDERPANTS—Robert Coles's "play within a play" involves a group of actors rehearsing what appears to be a plotless, avant-garde, sexually explicit gay play. Directed by Jason Southerland; with a cast of ten. Thursday, Friday at 8; Saturday at 7 and 10:30; Sunday at 3; through 8/30; $12. A Vortex Theater Company production at **The Sanford Meisner Theater,** 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. Written by Angel Salazar and Andrew Smith. Wednesday at 9; $10, plus a two-drink minimum. At **The Village Gate,** 160 Bleecker Street (982-9292).

ELECTRA—Sophocles' play in which a brother and sister murder their mother and her lover in order to avenge their father's murder. Directed by Donald L. Brooks; with Petra Beis and Gordon Gauntlett Jr. Wednesday through Saturday at 8; through 8/29; $10. At the **Outdoor Theatre, American Theatre of Actors,** 314 West 54th Street (581-3044).

THE ELEPHANT'S TRICYCLE—Elizabeth Cashour's drama, which combines theater, puppetry and dance, explores a long-term unconventional love affair. Directed by Cashour. Monday–Friday at 8; Saturday at 7 and 10; through 8/29; $10. **The Atlantic Theater,** 336 West 20th Street (675-8502).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, Sunday at 7 p.m.; through 8/30; $10. At **13th Street Repertory,** 50 West 13th Street (675-6677).

GO BACK FOR MURDER—Agatha Christie's mystery, directed by Stephen Broker; with a cast of ten. Thursday–Saturday at 8; through 9/12; $10. **Prometheus,** 239 East 5th Street, off Second Avenue (477-8689).

LIFE DURING WARTIME—Wesley Brown's play is based in part on the events surrounding the death of a young black man after having been arrested for scrawling graffiti. Directed by Rome Neal. With Betty Vaughn, Larry Gillard, and George Raboni. Thursday–Saturday at 7:30; through 9/26; $10. **Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677).● ●

THE MAD CAFE—The River Ensemble presents a glimpse into tabletop conversations between lovers, rivals, and friends. Wednesday and Thursday at 8; through 8/27; $10, plus a two-drink minimum. **Trocadero,** 368 Bleecker Street, at Charles Street (582-8130).

MARATHON ONE-ACT FESTIVAL—Madison Avenue Theater Productions' first annual festival of new one-acts. Arden Teresa Lewis's *Tabloids,* directed by Debbie Jones; Ben Alexander's *The Dance of the Fireflies,* directed by Jay Tanzi; Jonathan Saldivar's *Season of Youth,* directed by Tom Prewitt; Marilyn Seven's comedy *Elvis Lives!* Thursday through Saturday at 8; Sunday at 7; through 9/13; $10. **Madison Avenue Theatre,** third floor of 162 Madison Avenue, between 32nd and 33rd Streets (447-1363).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy; directed by Gene Feist; with a cast of nine. Thursday through Saturday at 8; Saturday and Sunday at 2; $10; through 8/30. **The Roundabout Theatre Company,** 307 West 26th Street (719-9393).

A MIDSUMMER NIGHT'S SCREAM—Four acts of music, sketches, and stand-up comedy that tackle such issues as politics, religion, and sex. Directed by Glynn Borders. Monday–Saturday at 9; $5, $15; through 8/29. At **The John Houseman Theater,** 450 West 42nd Street, on Theater Row (564-8038).

MOUNTAIN LANGUAGE and **ONE FOR THE ROAD**—Two Harold Pinter plays about the relationship between political prisoners and their oppressors. Directed by Mandy Marshall. Wednesday–Saturday at 8; through 8/29; $7. A Hopscotch Theatre production at **Westbeth Theatre Center,** 151 Bank Street (330-8105).

NATIONAL TREASURES: SEVEN NEW AMERICAN PLAYS—The Actor's Institute presents two alternating programs of one-act plays: Ken Gaertner's *Seventeen Hoofbeats;* Rella Lossy's *Heart Songs;* Duncan Othen's *Pictures of Dead Men;* James Schempp's *Wheelchair Blues;* Mary Lou Bongiorno's *Con Artist;* George J.R.. Sauer's *The Jiggerman;* Katherine Ewing's *Fans, Friends, and Strangers.* Friday and Saturday at 7; Sunday and 3 and 7; through 9/3; $5. At **The Actor's Institute,** 48 West 21st Street (924-8888).

ON THE RAZZLE—Tom Stoppard's farce, adapted from the nineteenth-century Viennese play *Einen Jux Will Er Sich Machen,* follows an adventure-seeking grocery clerk and his conspiring sales assistant as they run out on their jobs and spend a day on the town. Directed by Patrick Sayers. Wednesday through Friday at 8; Saturday at 7 and 10; Sunday at 3; through 8/30; $10. At **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (925-3967).

PSYCHO BEACH PARTY—Charles Burch's spoof of 1960s beach-blanket movies. Directed by Scott Hofer; with a cast of nine. Tuesday at 6:30; Wednesday and Thursday at 8; through 8/27; $10. At **Pelican Studios,** 750 Eighth Avenue, between 46th and 47th Streets, Suite 601 (730-2030).

ROMEO AND JULIET—Shakespeare's classic, directed by Brenda Lynn Bynum. Thursday–Saturday at 8; Sunday at 5; through 9/6; $12. An Oasis Theater Company production. **Play Ground,** 230 East 9th Street, between Second and Third Avenues (673-3706).

ROMEO AND JULIET—"Celebrate Brooklyn" festival presents Kings County's production of the Bard's tragedy. Wednesday through Sunday at 8; through 8/30; Free. Prospect Park Bandshell, Prospect Park West and 9th Street, Brooklyn (718-855-7882).

SOMETHING SPECIAL IN HARLEM—Set in Harlem, Robbie Taylor's play is about a young talented man and his pursuit of a singing career. Directed by Taylor; with Adrian Price, Cecelia Waterman, Keith Johnson, and Monique Lilly. Friday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 7 p.m.; through 8/30; $12.50. At **The Duality Playhouse,** 119 West 23rd Street, between Sixth and Seventh Avenues (718-596-2294).

THERE YOU ARE—Two one-acts: Samuel Beckett's *Catastrophe;* Luigi Pirandello's *The Man With the Flower in His Mouth.* Both directed by Randy Sharp. Wednesday, Thursday, Sunday, and Monday at 8; through 8/31; $10. **Ubu Repertory Theater,** 15 West 28th Street (988-3608).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday–Sunday at 7; Saturday and Sunday at 2 p.m. Phone for prices (279-4200).● ●

TURNIP FESTIVAL OF ONE-ACTS—Seven original one-acts performed in repertory. Series A: Joseph A. Massa's *Disposable,* directed by Penelope Hirsch; Richard Keller's *Lucky Dog,* directed by Wendy Davidson; Keller's *Springtime,* directed by Hirsch. Series B: Peter Morris's *Del Muenz at the Bishoff Gallery,* directed by Charles Catanese; Massa's *Hopscotch,* directed by Davidson; Richard Holland's *When They Take Me . . . In My Dreams,* directed by Kathleen Bishop; Alan Minieri's *Who Could That Be?,* directed by Alejandra Lopez. Tuesday at 8; Wednesday at 7; Thursday through Saturday at 7 and 9; Sunday at 7; call for particular program; through 8/30; $10. Benefit on 8/28 with performances at 7 and 9, and reception. **Judith Anderson Theatre,** 422 West 42nd Street (724-0278).

TWELFTH NIGHT—The Bard's comedy about mistaken identity and hunger for power. Directed by Lee Gundersheimer. Wednesday through Saturday at 8; through 8/29; $10. At **Avalon Repertory,** 2744 Broadway, at 105th Street (316-2668).

WINGS THEATRE COMPANY—Glenn Allen Smith's black comedy *Hounded and Possessed,* directed by Barry Finch; John Wall's *The Naked Corpse.* Call for schedule and prices. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

A WOMAN OF NO IMPORTANCE—The Westside Repertory production of Oscar Wilde's play; directed by Norman Goode; Thursday through Saturday at 8; Sunday at 3; through 10/4; $12. At **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

YVES BRAYER—Landscape paintings; through 9/14. Soufer, 1015 Madison Ave. (628-3225).

57th Street Area

WILLIAM GARBE/ARTHUR MONES—Large-scale watercolors of birds and seashore life/Black-and-white photographs of the gallery's artists. Through 8/30. McCoy, 41 E. 57th St. (319-1996).

SoHo and TriBeCa

COLIN CHASE—New sculpture and an installation; 9/1–26. Kelly, 591 Broadway (226-1660).

FRONT 242'S ART & STRATEGY—An audio-visual environment created by the Belgian rock band Front 242; through 9/1. Thread Waxing Space, 476 Broadway (966-9520).

AVA GERBER—An installation that deals with childhood abuse and the dark side of the American family; 9/1–28. Fiction/nonfiction, 21 Mercer St. (941-8611).

BON GORDON—Paintings of birds and animals in abstracted landscapes; through 8/29. Franklin Parrasch, 588 Broadway (925-7090).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 9/30 (August by appointment). Flynn, 113 Crosby St. (966-0426).

REGINA SILVEIRA—A site-specific installation that is an illusionistic representation of office furniture; through 9/12. LedisFlam, 584 Broadway (9925-2806).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

CLAUDIA RAMOS—Recent figurative paintings by a young Mexican artist; through 8/27. Mexican Cultural Institute of New York, 8 E. 41st St. (689-0456), Mon.–Fri. 9 a.m.–2 and 3 p.m.–5.

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

KENT—47 E. 63rd St. (980-9696). Works by Adams, Kearns, Kennard, Muntadas; through 8/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MARKS—1018 Madison Ave. (861-9455). Works by Blake, Burton, Cain, Hume; through 9/26.

SHEPHERD—21 E. 84th St. (861-4050). Works by Anisfield, Feibig, von Hofmann, Reiss; through 9/26.

YORK—21 E. 65th St. (772-9155). Paintings on themes of summer by Gifford, Glackens, Marin, O'Keeffe, others; through 9/4.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Among Family," with prints by C. Kahn, W. Kahn, Kapp, A. Mason, E. Mason; "New York Memories," with prints from 1920–1950, by Arms, Cook, Lozowick, Sloan; through 9/4.

DEL RE—41 E. 57th St. (688-1843). Works by gallery artists, including Arman, Cottingham, Indiana, Marca-Relli, Pomodoro, Tooker, others; through 9/7.

DRAKE—50 W. 57th St. (582-5930). Works by Bogart, Christensen, Hinman, Jaramillo, Kuehn, Naponic, Torrence, others; through 8/28.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

FRENCH—24 W. 57th St. (247-2457). Paintings by Bogaev, Dunlap, Duval, Gregor, Rovegno, Sprung, Sullivan, Winn; through 8/31.

GOODMAN—24 W. 57th St. (977-7160). Works by Baldessari, Boltanski, Coleman, Cragg, Horn, Kiefer, Paolini, Richter, Struth, Wall, others; through 8/29.

LLADRO—43 W. 57th St. (838-9341). Paintings by Bilbao, Gamez, Novillo, Lozano, Riu, Subirats, others; through 8/29.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

ZABRISKIE—724 Fifth Ave. (307-7430). Works by Adams, Atget, Batho, Cahun, Frank, Friedlander, Goldfarb, Masson, others; through 9/28.

SoHo and TriBeCa

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Baumgarten, Dion, Fraser, Graham, Huebler, Lawler, Welling, others; through 8/30.

ARTISTS SPACE—223 W. Broadway (226-3970). "Putt-Modernism," with works by Amenoff, Chin, Gehry, Graves, Murray, Sherman, Skoglund, Snyder, Torreano, Yankowitz, others; through 9/6.

CAVIN-MORRIS—560 Broadway (226-3768). Works by Cardillo, Harvey, Maisner, Serl, Venegas, Weisbecker, others; through 9/1.

CROWN POINT PRESS—568 Broadway (226-5476). "Making Marks," with works by Cage, Diebenkorn, Held, Hunt, Steir, others; through 9/26.

GOOD—532 Broadway (941-8066). "Cultural Fabrication," with works by Baroff, Colson, Faga, Hyde, Kim, Lomberg, Roeth, Stockholder, others; through 8/30.

LOUVER—130 Prince St. (925-9205). Works by Berlant, Berman, Charlton, Hamilton, Moses, Shelton, Virtue, others; through 8/28.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; through 9/9.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Cohen, Flanagan, Granet, Hocks, Watts, Wojnarowicz, others; through 8/28.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056), Mon.–Thu. 9 a.m.–10 p.m. "Summer Stroll: Scapes & Sky," with works by Corritore, Hamlin, Mostel, King, Mark, O'Donnell, Strong, others; through 9/24.

WEBER—142 Greene St. (966-6115). Works by Allen, Fulton, Haacke, Jetelova, Kendrick, Lewitt, McCollum, Smithson; through 8/31.

WIMMER—560 Broadway (274-0274). Paintings by Balth, Byron, Heeks, Wynne; 9/1–19.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

COLUMBIA UNIVERSITY—Rare Book and Manuscript Library, Butler Library, Broadway and 116th St. (854-2231), Mon.–Fri. 9 a.m.–4:45. "Robert Lax and Concrete Poetry," with examples of abstract poetry by Lax and others; through 10/23.

CONSULATE GENERAL OF COLOMBIA—10 E. 46th S (370-0004). Works by 21 Colombian artists who li in New York City; through 8/25.

GLASS—315 Central Park West (787-4704), Wed.–F 1–6. Works on paper by Auerbach, Andrews, Gr Hecht, Soyer, Weber; through 8/28.

LONG ISLAND UNIVERSITY—Brooklyn Campus, 1 U versity Plaza, Brooklyn (718-488-1051), Mon.–Sa a.m.–7 p.m. Outdoor sculpture by Chambers, D nill, Hill, Isaksson, Klimowicz, Lee; through 10/3

SNUG HARBOR CULTURAL CENTER—1000 Richm Terrace, Staten Island, N.Y. (718-448-8534). "Sc ture Festival '92: Silhouettes of the Southwest," works by Drake, Glover, Jimenez, Kittleson, L Lowe, Wade; through 10/31. "A Presence of Past," with installations by Hutchinson, Hump Sligh, Welch; through 9/20. "My Fellow Amer Photographs by Jeff Jacobs"; through 9/20.

SOCRATES SCULPTURE PARK—Broadway at V Blvd., Long Island City, N.Y. (718-956-1819) 10 a.m. to dusk. "Socrates Unbound," with o sculpture by Arimany, Cruz, Di Suvero, F Johnson, Scohy, Sussman; through 9/30.

WEISNER—425 W. 13th St. (675-8722). "Finer P Life," with paintings, sculpture, and photogra Barkley, Crumb, English, Leon, Muryani, Re Suess, Thacher, others; through 8/28.

YWCA—610 Lexington Ave. (735-9735), Mon.–I 7, Sat. 11–3. "Consumption," with works on vironment by Cyphers, Gordon, Harvey, Hc Shaw, others; through 8/28.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 sug contribution. Photographs by Austen depicti 1893 World's Columbian Exposition in Ch through 1/3/93.

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. 5165). "Haut und Huelle (Skin and Cover)," works by students at the Academy for Applied A Vienna; through 8/28.

BAUM—588 Broadway (219-9854). Photographs by Burson, Carey, Charlesworth, Divola, Fellman, Bloom & Hill, Novak, Rolfe, Schwartz, others; through 8/31.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "An Enduring Interest: The Photographs of Alexander Gardner"; through 9/6.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Special Collections: The Photographic Order From Pop to Now"; through 10/16.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat., 9:30–5:30. "Exposure: Fifteen Years of Outside Photography," with works by Kelley, Ketchum, Lanting, Rowell, others; through 9/5.

RICE—325 W. 11th St. (366-6660). "Photography = Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

ERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 2–4, Sat. and Sun. 12–6. $5; seniors $4; children and tudents $2.50. Through 9/6: "The Silhouette Selecon: Recent Celebrity Photography."

OKLYN MUSEUM—200 Eastern Pkwy., Brooklyn 18-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; idents $2; seniors $1.50. Through 12/13: "Biomorism and Organic Abstraction in 20th-Century Dective Arts." Through 9/6: "Jin Soo Kim: Grand oby Installation." Through 9/21: "Painters of a w Century: The Eight and American Art." ough 9/21: "Curator's Choice—The Eight: rks on Paper." Through 10/30: "Raiders of the Arts: Summer 1992."

R-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-3). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. n–5. $3; seniors and students $1.50; free Tue. after hrough 8/30: "The Cooper-Hewitt Collections: esign Resource."

CES TAVERN MUSEUM—54 Pearl St. at Broad St. -1778). Mon.–Fri. 10 a.m.–4. $2.50; children, ents, and seniors $1. Through 8/14: "Come All Gallant Heroes: The World of the Revolutionary dier." Through 12/4: "Re-electing rge…Washington That Is: The 200th Anniversary he 1792 Election."

COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. a.m.–6, Sun. 1–6. $3, students and seniors $1.50. ildren under 10 not admitted.

ENHEIM MUSEUM—Fifth Ave., at 89th St. 23-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 ue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 8/27: " The Guggeneim Museum and Art of This Century—Masterpieces from the Guggenheim Collection."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 8/28: "The Guggenheim Museum and Art of This Century—From Brancusi to Bourgeois, Aspects of the Guggenheim Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/27: "Benchmarks." Through 9/27: "In Good Conscience: The Radical Tradition in 20th-Century American Illustration." Through 9/27: "Alan Cober: The Artist as Illustrator, The Illustrator as Journalist."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/30: "America in the Making: Highlights from the Gilder Lehrman Collection." Through 8/30: "Belle Da Costa Greene: Mr. Morgan's Librarian." Through 8/30: "Treasures from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 10/13: "The Young Rebel in American Photography, 1950–1970."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 8/30: "Walt Whitman and New York." Through 8/30: "Empire City: Paintings and Drawings from the Robert R. Preato Collection." Through 8/30: "St. Petersburg as it was Leningrad: Anatoly Kaplan's Lithographs." Through 8/30: "Recent Gifts: Works on Paper." Through 8/30: "Roots and Heritage in Latin American Art."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. Through 11/15: "Larry Rivers: Works from 1954–1990."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 8/30: "Masterworks of American Impressionism from the Pfeil Collection." Through 9/13: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEUBERGER MUSEUM—State University of New York at Purchase, 735 Anderson Hill Rd., Purchase, N.Y. (914-252-6100). Tue.–Fri. 10 a.m.–4, Sat. and Sun. 11 a.m.–5. $3 suggested contribution. Through 9/20: "George Segal: Graffiti Wall and Selected Works." Through 9/27: "Roland Reiss: A Seventeen-Year Survey."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s." Through 9/19: "The Theater Magic of Jusaburo Tsujimura."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 11/8: "A Museum Looks at Itself: Mapping Past and Present."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STORM KING ART CENTER—Old Pleasant Hill Road, Mountainville, N.Y. (914-534-3190). Daily 11 a.m.–5:30. $5; seniors and students $3. A four hundred-acre sculpture park with permanent outdoor installations by Alice Aycock, Alexander Calder, Mark di Suvero, Barbara Hepworth, Henry Moore, Louise Nevelson, Isamu Noguchi, Richard Serra, David Smith, and Kenneth Snelson. Through 10/31: "Ursula von Rydingsvard: Sculpture."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 9/20: "William H. Johnson."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 9/20: "Gifts and Acquisitions in Context." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 9/12: "Y. David Chung: Turtle Boat Head." Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 9/10.

DOYLE—175 E. 87th St. (427-2730). Next auction on 9/9.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next auction on 9/10.

SWANN—104 E. 25th St. (254-4710). 8/27 at 2: "Shelf Sale." On view from 8/24.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 26

THE BLACK CROWES—The Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $22.50.

K.D. LANG—Radio City Music Hall at 8. $20–$30.

JUILLIARD STUDENTS CONCERT—Featuring sopranos Theresa Santiago, Jennifer Hines, and pianist Karen Schwartz. Works by Mozart and Puccini; plus, musical comedy repertoire. IBM Garden, Madison Ave. and 57th St., at 12:30. Free.

WESTSIDE CHAMBER BRASS, chamber ensemble from Juilliard. Bryant Park, Sixth Ave. and 42nd St., at 5:30. Free.

CYNTHIA SAYER, dixie banjoist. McGraw-Hill Park, between 48th and 49th Sts., west of Ave. of the Americas, at 12:30. Free.

JIMMY DORSEY ORCHESTRA, Jim Miller conductor and trombonist. World Financial Center, between the Hudson River and West St., at 7:30. Free.

BONNIE RAITT—With Lyle Lovett. Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

Thursday, August 27

LOS LOBOS and **NRBQ**—Central Park SummerStage, Rumsey Playfiend, 72nd St. mid-park, at 7. $16.50, $18.

LINCOLN CENTER OUT-OF-DOORS—"Jump Up and Live: Freedom Music," featuring African soul singer Aster Aweke and the South African band Zulu Spear. Lincoln Center (875-5400), at 8:15. Free.

THE BLACK CROWES—See 8/26.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Scott Jackson Wiley conductor; with pianist Christine Diwyk. Delius's Two Pieces for Small Orchestra; Haydn's Symphony No. 83, "La Poule"; Beethoven's Piano Concerto No. 2 in B-flat. St, Peter's Church, 346 W. 20th St. (741-0011), at 7:30. $6.

BETHUNE SENIOR CITIZENS BIG BAND, eighteen-piece ensemble of musicians from the thirties and forties. 1251 Ave. of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

WNCN BRASS QUINTET—Bryant Park, Sixth Ave. and 42nd St., at noon. Free.

BARGEMUSIC—Cellist Carter Brey and pianist Christopher O'Riley. Rameau's Suite in A for Piano; Prokofiev's Sonata for Cello and Piano, Op. 119; Rachmaninov's Sonata in G Minor for Cello and Piano, Op. 19. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

ANNUAL JEWISH/RUSSIAN NIGHT—Featuring Aziza and Kabzon, Ira Heller, and Israeli singer Yoel Sharabi. Midwood Field, Seaside Park, Ocean Parkway at Seabreeze Ave., Brooklyn (718-469-1912), at 7:30. Free; $5 for center stage seating; $2 with own chair.

GOOD TIMES IN THE BRONX—Featuring the Belmonts and the Velvetones. Loreto Park, Morris Park and Haight Aves., Bronx, at 7. Free.

BONNIE RAITT—See 8/26.

Friday, August 28

LINCOLN CENTER OUT-OF-DOORS—"The Chamber Music of the World," featuring classical Indian musician Nishat Kahn. Lincoln Center (875-5400), at 6:30. Free. Raindate: 8/29.

SUMMERGARDEN—The Museum of Modern Art and the Juilliard School's tribute to John Cage continues with *Ten,* performed by ten musicians from Juilliard. The Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9480), at 7:30. Free.

CARMIN TURCO, singer-songwriter and guitarist. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7.

WESTSIDE CHAMBER BRASS, brass ensemble from Juilliard. Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

TONO SOTO SEXTET—Golda Meir Square, 1411 Broadway, between 39th and 40th Sts., at 12:15. Free.

BARGEMUSIC—See 8/27.

THE BEACH BOYS—Jones Beach Theater, Jones Beach State Park at 8. $25.

Saturday, August 29

LINCOLN CENTER OUT-OF-DOORS—The Roots of American Music Festival, featuring gospel, blues, and folk. At 4: Soh Daiko, taiko drumming from Japan; at 5:15: The Gospel Pearls of Washington D.C., a five-member female *a capella* classic gospel group; at 6:20: country music artist Kimberly M'Carver; at 7:30: the sea lore group Schooner Fare; at 8:40: bluegrass artist Doc Watson. Lincoln Center (875-5400). Free. Raindate: 8/31.

SUMMERGARDEN—See 8/28.

ON THE LAM STREET BAND—Canarsie Pier Summer Series concludes with this dixieland band; with Jimmy Lucarelli Combo. Canarsie Pier, at the foot of Rockaway Parkway, just beyond the Belt Parkway Overpass, Brooklyn, at 12:30. Free.

EXODUS, steel drum orchestra. Forest Park's Seuffert Bandshell, off Woodland Blvd., near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

THE BEACH BOYS—See 8/28.

U2—Yankee Stadium (307-7171), at 8. $30.

Sunday, August 30

LINCOLN CENTER OUT-OF-DOORS—The Roots of American Music Festival continues with singer-songwriters in concert. At 2: English satiric social commentator Leon Rosselson; at 2:30: folk singer Linda Russell; at 3: blues master Guitar Gabriel; at 4: bluegrass music of The Del McCoury Band; at 5:10: contemporary folk satirist Loudon Wainwright III; at 6:20: blues legend Carrie Smith; at 7:30: Pete Seeger, and the Coalition of Community Choruses; at 8:40: folk and blues fusion artists Taj Mahal. Lincoln Center (875-5400). Free. Raindate: 8/31.

ALEJANDRO MENDOZA, violinist/**MITSUKO ICHIMURA,** pianist. Mozart's Sonata in A, K. 305; Beethoven's Sonata No. 7 in C Minor, Op. 30; Saint-Saens's Sonata No. 1 in D Minor, Op. 75; Sarasate's *Carmen,* Op. 25. A Steinway and Sons presentation at Steinway Hall, 109 W. 57th St., (246-1100), at 6:30. Free.

THE WAYNE FRANCIS LATIN KAZZ ORCHESTRA—St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

THE HATFIELD PROJECT, guitarist-composer. Kings Plaza Shopping Center and Marina, Flatbush Ave. an Ave. U., Brooklyn, at 12:30. Free.

BARGEMUSIC—See 8/27. Today at 4. $18.

LIZA MINNELLI—Jones Beach Theater, Jones Beach Stat Park (307-7171), at 8. $30, $40.

THE ALLMAN BROTHERS—Meadowlands, East Ruth ford, N.J. (307-7171), at 8. $22.50, $27.50.

Monday, August 31

ELIZABETH SWADOS—The composer presents her ch piece, *Jerusalem.* Central Park's Delacorte The 81st St. mid-park (861-7277), at 8. Free; tickets tributed, one per person, at 6:15 at the Delacort the day of the performance.

SOUNDS ON THE HUDSON—Featuring Los Herma Romantic tunes to Latin Dance music. Hudson Park, Battery Park City (416-5328), at 6:30. Free

BRYANT PARK YOUNG ARTISTS CONCERT SERIES- turing the Brass Quintet from CUNY. Bryant Sixth Ave. and 42nd St., at 12;30. Free.

A SUMMER'S END SECRET—The Martin Luther K concert series continues with an evening featuri of America's top female pop stars. Wingate Fi tween Brooklyn and Kingston Aves., Brookly 469-1912), at 7:30. Free. Bring chairs.

U2—See 8/29.

CROSBY, STILLS & NASH—Southhampton C Long Island University (516-283-4000, ext. 7:30. $25.

Tuesday, September 1

REBA McINTIRE/VINCE GILL—Jones Beach Jones Beach State Park (307-7171), at 8. $25.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. $10–$68. 8/25 at 8: Puccini's *La Boheme* (in with supertitles), Gibson conducting; soloists Geyer, Warren, Brubaker, Perry, Lau, Mattse at 8: Verdi's *Rigoletto* (in Italian, with supertitles neri conducting; Woods, Redmon, Cowan, Th son, Toliver. 8/28 at 8: Rossini's *Il Barbiere di S* (in Italian, with supertitles), Bergeson condu sets and costumes designed by Desmond Heeley; lighting by Ken Tabachnick; soloists include Gamberoni, Marsee, Orth, Kelly, Opalach, Dworchak. 8/29 at 1:30: *Rigoletto;* same cast as 8/26. 8/29 at 8: Puccini's *Turandot* (in Italian, with supertitles), Sloane conducting; soloists include Kelly, Zseller, Scuderi, Dworchak, Baker, Brubaker, Hopkins. 8/30 at 1:30: *La Boheme;* same cast as 8/25. 9/1 at 8: *Turandot,* Sloane conducting; soloists include Voss, Riel, Barasorda, Cokorinos, Baker, Brubaker, Hopkins.

Other

THEATER FOR THE NEW CITY—Crystal Field's new opera for the streets, *Christopher Columbus, or Business as Usual,* featuring original music, Native American dance, and a multi-ethnic company of 50. Call 254-1109 for information about schedule and location.

DANCE

Feld Ballets/NY

JOYCE THEATER—Through 8/29. Tickets: $28. 8/24 at 8: *Aurora I; Danzon Cubano;* preview of *Hadji; Contra Pose.* 8/25 at 8: *To The Naked Eye; Kore;* preview of *Frets and Women; Common Ground.* 8/26 at 8: *Ion; Evoe;* preview of *Frets and Women; Wolgang Strategies.* 8/27 at 8: *Aurora I; Danzon Cubano;* preview of *Hadji; Contra Pose.* 8/28 at 8: *Ion; Evoe;* preview of *Frets and Women; Wolfgang Strategies.* 8/29 at 2:30: *To The Naked Eye; Kore;* preview of *Frets and Women; Common Ground.* 8/29 at 8: *Ion; Evoe;* preview of *Frets and Women; Wolfgang Strategies.*

Lincoln Center Out-of-Doors Festival

LINCOLN CENTER PLAZA—Free. (875-5400). Dance performances include the following: 8/25, 8/26 at 6:30: Teatro Guirigai of Spain performs *The Umpteenth Trip to Eldorado,* featuring conquistadores, grand dames, merchants, prostitutes, and priests (raindate 8/27). 8/27 at 5:30: Marta Renzi and the Project Company (raindate 8/28). 8/28 at 5: The Puerto Rican Traveling Theatre performs Mambo Louie and the Dance Machine (raindate 8/31).

Downtown Dance Festival

RLD TRADE CENTER—8/26 through 9/3. (219-3910). ree. 8/26 at 12:15: The Battery Dance Company and ıe New American Ballet Ensemble. 8/27 at 12:15: ances performed by George Washington High :hool students and others from Arts and Education :ograms. 8/28 at 12:15: East Indian Music and Dance ıindate 8/31). 9/1 at 12:15: East Indian Music and ınce; this performance will be held at South Street ıport.

Pilar Rioja

TORIO ESPANOL'S GRAMERCY ARTS THEATRE—ɔugh 10/3. Tickets: $25. 8/25–8/29 at 8; 8/30 at 7; at 8: classical Spanish and flamenco dance. 138 27th St. (889-2850).

Other

)R DANCE THEATRE—The all-male dance compaoel Czarlinsky director, presents excerpts from new dances in its N.Y.C. debut. CFM Gallery, Green St., at Prince St. (744-5048). 9/1 benefit ırmance at 6:30, with pre-performance reception $20.

SZT DANCE COMPANY—Liszt's *Touch,* a forty-five ıte allegory; *Milk and Honey,* a ten minute solo; *ɔily Ever After,* a fifteen minute dance about male female relationships; *Scrambled Legs.* Dance The-Workshop's Bessie Schonberg Theater, 219 West ı Street (924-0077). 8/27–8/29 at 8. $12.

PERFORMANCE

—167 Ludlow St. (420-1466). *Whore on a Cross,* :itten and performed by Norma Jean Howland; di-:ted by Glenn Weiss. 8/27–8/30 at 7:30. $8.

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SOLUTIONS TO LAST WEEK'S PUZZLES

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RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Wed.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. noon–10. Dancing from 9. Closed Mon.–Tue. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, *lump crab and potato fritters, venison and other game* dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–*midnight. Bar till 2 a.m.* **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–*midnight.* **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** *Jacket required. International hors d'oeuvres and supper* menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancin nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V**

ZOE—90 Prince St., at Broadway and Mercer S (966-6722). Casual. Contemporary American. Spc seared loin of tuna on quinoa with spicy plum w reduction, wood-grilled hanger steak with Ca *mount porter sauce,* honey-glazed muscovy d from the rotisserie with arborio rice cakes. Res. su Tue.– Sat. noon–3, Br Sun. noon–3. D Tue.–Sat 10:30, Sun. special magnum wine 5:30–10. Cl Mon. **(M)** **AE, CB, DC, MC**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). sual. Continental. Spcls: mesquite chicken breast bed of salad greens in basil vinaigrette, shrimp with citrus fruits in a light tomato dressing, chicken breast with lemon and white wine, Vi pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat noon–4. **(I–M)** **AE**

FULTON STREET CAFE—11 Fulton St. (227-2288 ual. American/seafood. Spcls: steamed 1-lb. Manhattan chowder, mixed fried fish, clam daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sa till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC,**

GIANNI'S—15 Fulton St. (608-7300). Casual. Italian. Spcls: lobster ravioli, oven-poached garlic bread with Gorgonzola. Res. sug. L Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. t Private parties for 100. Discount parking. cafe. **(M)** **AE, CB, DC, MC,**

GILMORE'S DEEP BLUE—11 Fulton St. in the Market building (227-9322). Casual. A Spcls: crab cakes, linguine with shrimp and penne with chicken, steak. Open Sun.–Tu a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC,**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-280 sual. Continental. Spcls: roast rack of New Z lamb, grilled filet mignon with sauce bearnais teed salmon fillet. Res. sug. L Mon.–Fri. 11:30 4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, T**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

NT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, un. 5–10:30. **(M–E)** **AE.**

COYOTE—774 Broadway, bet. 9th–10th Sts. (677-291). Casual. Tex-Mex. Spcls: large combination lates, chili rellenos, shrimp con salsa verde. L Mon.–t. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

AM BAR & GRILL—12 E. 12th St. (620-4020). Dress . American. Spcls: risotto with roast quail and mo- , steamed halibut with caper berry vinaigrette, t veal chop with fava beans, warm chocolate cake. . nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. –10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

L AND HYDE—91 Seventh Ave. S, bet. Barrow Grove Sts. (989-7701). Casual. American-conti- tal. Spcls: broiled Indonesian shrimp, pizzas, ken al anise, over 200 beers, 24 on tap. Res. sug. large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. n–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

TTAN CHILI CO.—302 Bleecker St., nr. Seventh . (206-7163). Casual. South-western American. ls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit garitas, prix fixe chili and micro brewery beer ing. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–0. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **MC, TM, V.**

O BELLO—208 Thompson St., bet. W. Third d Bleecker Sts. (473-7794). Casual. Italian. Spcls: snapper marechiaro, veal Riviera, chicken vecchia rla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–t. to 11:30. **(M)** **AE, MC, V.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. North Italian-Mediterranean. Spcls: little neck clams steamed in a Campari, garlic, and basil sauce, potato gnocchi with rucola lemon pecorino, roast tuna with white beans, fried artichokes and saffron. Open daily noon to 11. Sun. 1 to 10. Private parties for 25. **(I)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **((M)** **AE.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **()** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish. Spcls: paella Valencia, zarzuela, chicken riojana. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10:30. Guitarist Thu.–Sat. from 6. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RAJ—126 E. 28th St. (889-3357). Casual. Indian. Spcls: chicken tikka masala, shrimp kerola, Raj fried fish. Res. sug. L Mon.–Fri. 11:45 a.m.–2:45. D daily 5–11. Private parties for 30–100. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Restaurant closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D

Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American steakhouse. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC,**

TATOU—151 E. 50th St. (753-1144). Jacket require American-Provencal. Spcls: devilled crabcake with lantro mayonnaise and corn relish, shrimp and lobs salad with cucumbers over julienne of apples and dive, herb packed snapper with pine nuts and roast tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mo Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6: Jazz and blues nightly. Dancing after midnight Tu Sat. Closed Sun. **(E)** **AE, CB, DC, MC,**

TRATTORIA—Pan Am Bldg., at 45th St. (661-30 Casual. Italian. Spcls: quattro stagione pizza, m penne alla siciliana, carpaccio "Harry's Bar," vitell parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a. Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. C Sat.–Sun. **(M)** **AE, CB, DC, MC**

TROPICA—200 Park Ave., in the Pan Am Bldg. 6767). Casual. Seafood. Spcls: roast cod with black bean sauce, grilled mahi mahi with beet sauce and wasabi cream, seared tuna loin with c squash and chive sauce. Res. sug. L Mon.–Fri. a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, M**

WALDORF-ASTORIA—301 Park Ave., bet. 49t Sts. (355-3000). **Bull and Bear:** Jacket re American. Spcls: prime beef, fresh seafood. Re L daily noon–3. D daily 5–10. S daily 10–12: Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Restaurant and Cocktail Lounge:** Jacket re Continental/nouvelle. Res. sug. B Mon.–Fr a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. plete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Co ter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mo a.m. **(M-E)** **The Waldorf Cocktail Terrac** daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. ni **Oscar's:** Casual dining and snacks. B Mon.– a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. a.m.–3, Sun. noon–5. D 5–9:30. Complete D. 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** tails daily 1–3 a.m. **AE, CB, DC, M**

ZARELA'S—953 Second Ave., at 50th St. (644-6 Casual. Mexican. Spcls: salpicon de pescado, quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

QUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorre-rod, Scandinavian 'home cooking.' L Mon.– Fri. oon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BETTA—321 W. 46th St. (246-9171). Formal. orthern Italian. Spcls: field salad Piemontese, agnootti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D lon.–Sat. 5–midnight. Complete pre-theater D 30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

E CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. 6-9555). Casual. Northern Italian. Spcls: bresaola, ioli with fresh tomatoes and wild mushrooms in a m sauce, grilled breast of chicken in a rosemaryme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. n–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

RY CAFE—132 W. 43rd St. (398-1988). Casual. rican. Spcls: sage smoked filet mignon with eradish sauce, swordfish paillard with lemon lime donnary sauce. Res. sug. Open Mon.–Sat. 11:30 –1 a.m. Bar till 3 a.m. nightly. Private parties for Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Y O'S—33 W. 48th St. (582-7141). Casual. Irish-tyle. Spcls: Irish stew, hot roast beef. Res. sug. L –Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sand-counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

TTE—145 W. 44th St., in the Hotel Mack- (789-7508). Casual. Contemporary American. melange of vegetables with fettuccine, garlic olive oil; lobster and scallop salad with mixed ns and poppy seed dressing, grilled filet of beef horseradish cream, beet puree and sauteed spin- Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., –Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 –3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

–120 W. 51st St. (956-7100/7262). Casual. French-akhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat: 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.–Fri. D daily 3:30–9. Complete L and D. Br Sun.

noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Casual. Open daily noon–midnight. **(M)** **AE, DC, MC, TM, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM,**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. Frenc
Spcls: pasta primavera, blanquette de St. Jacques j
ienne, caneton rōti aux pommes sauce citron. R
nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10
Complete L. Closed Sun. **(E)** **AE, CB, I**

LE REGENCE—37 E. 64th St., in the Plaza Athe
(734-9100). Jacket and tie required. French. Spcls:
ad of salmon with fresh goat cheese and crisp p
toes, grilled red snapper with soybean butter s
and scallions, Maine lobster sauteed with cabernet
port wine sauce with wild mushrooms and angle
pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily n
2:30. D daily 6–10:30. **(E)** **AE, CB, DC, M**

LUSARDIS—1494 Second Ave., bet. 77th–78th
(249-2020). Casual. Northern Italian. Spcls: tort
with four cheeses, veal martini, pesce spada r
nola. Res. nec. L Mon.–Fri. noon–3. D daily 5
night. **(M)** **AE, CB, D**

MARK'S—25 E. 77th St., in the Mark Hote
1864). Casual. French/Californian. Spcls: bar
striped bass with wild-mushroom packets,
cakes with lobster remoulade, roast rack of lan
potato and wild-mushroom Napoleon. Res.
daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.n
Br Sun. 11:30 a.m.–2:30. Afternoon tea dai
5:30. D daily 6:30 –10:30. Banquets for 25–17
AE, CB, DC,

MIMOSA—1354 First Ave., bet. 72nd–73rd St
0002). Casual. Mediterranean. Spcls: baked e
with parmesan bruschetta, herb crusted salm
tarama, paella, grilled veal chop with roaste
potato puree. Res. nec. D Mon.–Thu. 5:30–1
Sat. to midnight, Sun. 5–10. Jazz pianist T
8:30–12:30 a.m. **(M)** **AE, DC, N**

MUMBLES—1622 Third Ave., at 91st St. (427
Casual. Regional American. Spcls: grilled c
with three sauces, Caribbean steamed groupe
plantains, 8-oz hamburger, broiled fresh fish,
No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m.
Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.
Also **603 Second Ave., at 33rd St.** (889-0750).
AE, M

NANNI IL VALLETTO—133 E. 61st St.(838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pears marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

AM—1411 Second Ave., bet. 73rd–74th Sts. Casual. Thai. Spcls: Bangkok duck, chicken sate, Siamese whole fish. Res. sug. L daily 11:30–3:30. D Sun.–Fri. :30–11:30, Sat. to midnight. **(M)** **MC, V.**

N OF THE DOVE—1110 Third Ave., at 65th St. (861-080). Dress opt. American. Spcls: casserole of oysers and lobster in curry sauce with celery root and pple puree; roast lamb with cipolini, braised artihokes and a crisp rissoto-spinach cake. Res. sug. L ue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Prite parties for 120. **(E)** **AE, CB, DC, MC, V.**

NA—1555 Second Ave., bet. 80th–81st St. (861-0). Casual. Northern Italian. Spcls: roasted snap-, sauteed rabbit, risotto primavera. Res. nec. D y Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

TANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Stanhope Dining Room:** Jacket required. tinental-mediterranean. Spcls: soup of sea urchin oyster, chilled poached Norwegian salmon with creme fraiche and lemon, grilled herb crusted k fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. gs at noon and 2. D daily 6–10:30. Dancing evri. 8–midnight. **(E)** **Gerard's:** Cocktails and fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **alon:** B daily 10:30 a.m.–noon. L daily noon–2. aily 2–5:30. **AE, CB, DC, MC, V.**

—1294 Third Ave., at 74th St.(439 0130). Ca-N. Italian. Spcls: linguine neri con gemberi, finio con funghi, costoletta milanese. Res. sug. L .–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br –Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

DES ARTISTES—1 W. 67th St. (877-3500). Jacket after 5. French. Res. nec. L Mon.–Fri. noon–3. Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 ., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised ox-tail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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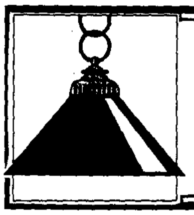

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OTHER EVENTS

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FESTIVALS—The Fifteenth Annual New York Renaissance Festival *continues through* 9/20 (weekends only and 9/7) at Sterling Forest in Tuxedo, NY. Features the "Royal Luncheon" (where visitors feast with the Queen) and "Joust on Horseback." $11-$13. Details (914-351-5171). . . .**Seafest '92** continues through 10/12 at the **Intrepid Sea-Air-Space Museum,** Pier 86 at Twelfth Ave. and 46th St. Museum hours: Daily 10 a.m.–6; weekends, to 8. $3–$5 (245-0072). . . .**The First Ever Caribbean Food Festival and Tasting Contest** is 8/30 from 1 to 6 at Wingate High School Field, Winthrop St. Brooklyn. Free (718-338-9120). . . .**The USO 51st Anniversary Festival** is 8/30 from 11 a.m. to 6 along Seventh Ave. from 34th to 42nd St. Features myriad street performances and live entertainment alongside antique, jewelry, arts and crafts booths. (809-4900). . . .**The Eighth Annual Autumn Crafts Festival** is on 8/29, 30 and 9/5–7 (rain dates 9/12, 13) at Lincoln Center's Fordham University, Columbus Ave. at 62nd St. With fine crafts, demonstrations in spinning and weaving, and a wide variety of ethnic foods. Free (677-4627).

EXHIBITS—Making Faces: Art from Studio in a School, an exhibition featuring more than 300 works of art by New York City public school children, continues at the **World Financial Center Courtyard Gallery** until 9/13. Between the Hudson River and West St. and between Vesey and Liberty Sts., across from the World Trade Center. Mon.–Fri., 11 a.m.–7, and weekends, noon–5. Free (431-6300). . . .**American Museum of the Moving Image,** 35th Ave. at 36 St. in Astoria, presents the **Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992,** a gallery exhibition and screening series. Runs through 1/25. $2.50–$5; call for details (718-784-4520). . . .**Take Action,** an exhibit of the works of fifty artists designed specifically for delegates of the Democratic National Convention, continues at Westbeth Gallery until 9/8. At 55 Bethune St., Greenwich Village. Tue.–Sun., noon to 8. Free (989-4650). . . .**Nikon House** hosts **Exposure: Fifteen Years of Outside Photography,** featuring sixty color photos from fifteen years of **Outside Magazine**. Through 9/5 from 9:30 a.m.–5:30, Tue.–Sat. Free (586-3907).

PERFORMANCES—Dancing on the Plaza presents **The Jimmy Dorsey Orchestra** at the World Financial Center Plaza, on the Hudson River between Vesey and Liberty Sts., on 8/26 at 7:30 (raindate 8/27). Free (945-0505). . . .**Sounds on the Hudson** *continue* with the spicy Latin dance music of **Los Hermanos Moreno** on 8/31 at 6:30. Hudson River Park. Free (416-5328).

BENEFITS—The New York City chapter of the **National Organization for Women** celebrates Women's Equality Day with a **Women Elect Women** theme party at Restaurant Florent, 69 Gansevoort St., on 8/26 from 4:30 to 7. $25 (807-0721). . . .The **Ohio Theatre,** 66 Wooster St., holds a benefit for John Kaplan's new play, *The Men Are Afraid of Women,* on 8/27 at 8. Features the music of Sid Straw, Joey Arias, and others. $15 (982-8707).

LECTURES, DISCUSSIONS, AND READINGS—Friends of Fort Tryon Park presents **Annunciation Tryptic by Robert Campin,** a gallery talk by Carol Schuler on 8/29 at noon and 2. Part of the "Saturdays at the Cloisters" series. The Cloisters, Fort Tryon Park. Free with admission (923-3700, ext. 126).

TOURS

DISCOVERY ART TOURS—8/28 *at noon:* Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $18; *reserve* (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. Weekday walks through August: Tues. and Fri. at 10 a.m., Wed. at 6, **Greenwich Village.** *Meet at the southeast corner of* Fifth Ave. and 8th St. . . .Tues. at 3, **Chinatown and Little Italy.** Meet at 2 Mott St. . . .Thurs. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12; reserve (989-2456).

MUNICIPAL ART SOCIETY—Two weekly tours for visitors to the city: **Multi-Cultural New York.** Tues. at 11 a.m., a walk through Foley Square, Chinatown, and Little Italy. $10. . . .**Early New York.** Thurs. at 11 a.m., a historic tour along Broadway from City Hall to Battery Park. $10 (439-1049 or 935-3960).

BIG ONION WALKING TOURS—8/29 at 9:30 a.m., **Ellis Island.** $15; students and seniors $12. . . .8/28 at 6, **The Brooklyn Bridge to Brooklyn Heights.** . . .8/29 at 1, **Irish New York.** . . 8/30 at 2, **Immigrant New York.** . . .8/30 at 11:30 a.m., **City Hall to Castle Clinton.** $9 adults, $7 students and seniors; reserve (439-1090).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a look at the city's landmarks, architecture, history, and outdoor art. Sundays at 2 through 8/30, **Chelsea Walk.** Meet at East 23rd St. and Fifth Ave. nr. the Flatiron Building. $10 (979-2388).

GREEN-WOOD CEMETERY TOURS—Historian John J. Cashman leads "Famous American Grave Sites." 8/30 at 1, meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/30 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. $12; seniors and students $10 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 8/30 at 6: **A Writer's Walk Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .8/29 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .8/29 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .8/29 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .8/29 at 6: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .8/30 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .8/30 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .8/29 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .8/30 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .8/29 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .8/30 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective" and historian Justin Ferate. Every Fri. at 12:30, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free (986-9217).

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Daily, frequent tours leave from the concourse-level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $6.75 adults, $5.50 students and senior citizens, $3.75 children 6–13 (877-1800, ext. 512). Note: It's best to call after 9:30 a.m. for that day's schedule and content, which are subject to change.

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start on the hour from 10 a.m. to 3, seven days a week. $15; $10 for children. (967-6008).

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air conditioned trolley for the Central Park Conserva
cy's ten-mile journey through Central Park, **Th**
Park & the City. Through October, tours lea
Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $
senior citizens; $8 students; $6 children (360-2727).

OUTDOORS CLUB—Write for schedule of out-of-to
hikes: P.O. Box 227, Lenox Hill Station, New Y
10021. Also phone about bike trips: 228-3698.

SHORE WALKERS—The group's goal is to trek around
the waters and shorelines of New York. Most t
are $3 (663-2167).

URBAN PARK RANGERS—Walks and workshops; p
for details of the weekend programs. **Bronx** (
7070). **Brooklyn** (718-287-3400). **Manhattan** (
4040). **Queens** (718-699-4204). **Staten Island**
667-6042).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's
in our town's parks every weekend, in search of
plants in the environment. Phone for details,
and information about fees (718-291-6825).
walks are 11:45 a.m.–3:45. 8/29: Blue Mo
Peekskill, NY. 8/30: Heckshcer State Park, LI.

COMPILED BY KATE O'

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and
velt Ave. (718-507-6387), Queens. $6.50–$15.
7:40; 8/29 at 1:05; 8/30 at 8:05 vs. Cincinnati. 8
at 7:40; 9/2 at 1:40 vs. Atlanta. . . .Yankees,
Stadium, 161st St. and River Ave. (293-6000),
$5.50–$14.50. 8/24–26 at 7:30 vs. Milwaukee.

TENNIS—Waldbaum's Hamlet Cup. 8/24–30
$30. Hamlet Golf & Country Club, Comma
(516-349-TKTS). . . .**Reebock/Foot Locker**
Court Tennis Festival. 8/28 from 4 to 8. Fre
ceeds from tee-shirt and vendor sales go to th
Parks Foundation. South Street Seaport, Nort
of Pier 17. (598-3656).

STEPS—Back to Work Run. 8/30 at 10 a.m. in C
Park. Road Runners Club, 9 E. 89th St. (860-44

COMPILED BY KATE O'H

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

BANK STREET COLLEGE RADIO—Funny Stories From Bank Street. Listen to published authors and children tell stories they've created; for ages 4 and up. Airs Tuesdays from 9:45-10 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

PUPPETRY EXHIBITS—Breaking Boundaries: American Puppetry in the 1980's. A wild assortment of puppets–small, enormous, gruesome, terrifying, and imaginative–created by the likes of Peter Schumann and the Bread and Puppet Theater, Hanne Tierney, and Jim Henson. Each puppet is displayed along with a descriptive text about puppet and artist; for all ages; through October. . .**The Theater Magic of Jusaburo Tsujimura.** An emotive exhibit of the puppets of Mr. Tsulimura, a Japanese master of puppetry; for all ages. Mondays and Thursdays from noon–8; Wednesdays, Fridays, and Saturdays from noon–6; through 9/19. Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (870-1630). Free.

ALLEN'S COMPANY—The Kids Workout. On this pretend "live televison show" learn about exercise, health, and nutrition from a bunch of crazy characters; for ages 4 and up. 8/28 at 1:30. Judith Anderson Theatre, 442 W. 42nd St. (864-2190). $7; $5 each for groups of ten or more; reserve.

DRAW MY DREAM HOUSE—An exhibition of prize-winning drawings with environmental concern by children ages 7–15 from more than 50 countries; through 8/30. Daily 9 a.m.–5. General Assembly lobby, United Nations, First Ave. and 45th St. (759-0760). Free.

COLN CENTER OUT-OF-DOORS—The Water Tree. Arm of the Sea Theater presents a melange of masks, 5-foot-high puppets, and live music in honor of arth's indigenous peoples; for ages 5 and up. 8/26 at :30 a.m. Rain date 8/27. Fountain Plaza, Lincoln enter, 65th St. and Broadway (875-5400). Free.

FISHERMAN'S WIFE—A musical version of the failiar tale, written by Bill Wheeler and Jan Callner; r ages 5–11. 8/29 and 30 at 1. Wings Theatre in the chive, 154 Christopher St., lower level (627-2961). ; reserve.

NT PARK—Juggling Workshop. Learn the basics then some with John Grimaldi; for ages 7 and up. 5 from noon–3. 40th–42nd Sts. bet. Fifth and Sixth s. (983-4142). Free.

OF WONDER—Storytelling Sundays. For ages 8/30 at 11:30 a.m. 132 Seventh Ave., at 18th St. -3270). Free.

G WORLDS OF WEATHER—Learn about thunders, blizzards, tornados, and typhoons in a light with special sound effects, narrated by WNBC erman Al Roker; for ages 7 and up. Mon.–Fri. 0, 2:30, and 3:30; Sat. and Sun. at 1, 2, 3, and 4. ican Museum-Hayden Planetarium, 81st St. entral Park West and Columbus Ave. (769- $2.50; adults $5.

E FARM—Life on the farm turns wild and zany the audience participates and Ralph DiFiore di- for ages 4–10. Sat. and Sun. at 1. 13th Street er, 50 W. 13th St. (675-6677). $4.

MEDY CLUB—Comedy, magic, ventriloquism, ts of audience participation; for ages 3–12. Sun. 0 and 3:30. 2005 Emmons Ave., Sheepshead Brooklyn (718-646-9433). $6.50; reserve.

PPETWORKS, INC.—Cinderella. The comical isters, fairy godmother, and ball patrons are fea- with hand-carved wooden marionettes in ele- costumes of 18th-century France; for ages 3 and 8/29 at 12:30 and 3. The Puppetworks Theatre, Sixth Avenue, at 4th St., Park Slope, Brooklyn -965-6058). $4; adults $5; reserve.

BATTLE WEEKEND—Help celebrate the 216th anniversary of the "first battle" of the American Revolution with three events. A memorial service will be held for soldiers who were captured during the battle or who died on British prison ships in the East River. 8/29 at 10 a.m. Prison Ship Martyrs Monument in Fort Greene Park, Brooklyn (718-852-8235). Free. . .At 1, there will be a walking tour led by fictional soldier "Hosiah Aron Head," which includes the site where 400 Maryland soldiers held off the British forces, allowing General Washington to evacuate his troops. Meet at the Willink entrance to Prospect Park at Empire Boulevard and Flatbush Avenue (718-788-8549). $3; adults $6. . .On 8/30 at 2, a final service will recognize the untrained but loyal militia in the Battle of Long Island/Brooklyn. Altar of Liberty, Green-Wood Cemetery (718-855-6460). Free.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53-51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Mon.–Fri. 10 a.m.–5; weekends and holidays till 5:30; under 3, free; 3–12, .50; adults $2.50.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. Kathryn Farnsworth will tell Kipling's *The Elephant's Child*; for ages 5 and up. 8/29 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832).

THE MUSEUM OF TELEVISION & RADIO—Jim Henson's World of Television. Family Screenings: **Magnificent Obsession: The Love Story of Kermit and Miss Piggy.** "The Kermit and Piggy Story" (50 minutes) and "Kermit and Miss Piggy Guest Appearances" (30 minutes); for all ages. Tues.–Sun. at 1; through 9/13. . .For Bigger Kids: **Monsters and Myths.** "The Jim Henson Hour: Monster Maker." (50 minutes). A teenager who is preoccupied with monster movies gets to work in the studio of a famous monster maker. . .**Greek Myths.** "Theseus and the Minotaur." (25 minutes). The battle between Theseus and the Minotaur in the labyrinth is recreated; for ages 10 and up. Saturdays and Sundays at 3:30; through 10/4. Museum hours: Tues.–Sun. noon–6 p.m.; Thursday till 8; Friday till 9. 25 W. 52nd St. (621-6800); under 13, $3; students $4; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—Art From Recycled Objects. Make jewelry from cardboard, plastic, and newspaper, to keep or donate to the museum's collection of recycled art. 8/26, 28, and 30 at 1:15 and 3:30. . .**The Vocabulary of Baseball.** Learn all about batting averages, stats, and what they tell about a player; for ages 6 and up. 8/28 at 1; 8/30 at 11 a.m. Up to $2 for workshops and performances. Exhibit: **Urban Tree House—**A replica of an urban eco-system with activities based on the theme "Reduce, Recycle, Reuse, and Rethink." Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

AMERICAN MUSEUM OF NATURAL HISTORY—Exhibits: **The Prehistoric Mammals of Charles R. Knight—**See paintings and sculptures of saber-toothed cats, wooly mammoths, and giant sloths; through 11/1, Akeley Gallery. . .**Global Warming: Understanding the Forecast—**Become familiar with the latest scientific knowledge about our climate and learn how individual action taken now can affect tomorrow's environment; through 1/19, at Gallery 3. . .**Work in Progress: Drawing Board to Dinosaurs—**During the renovation of the Museum's dinosaur and fossil halls, you can see portions of the work in progress and try out new interactive computer programs; at Gallery 77. . .**Barosaurus—**See the world's tallest free-standing dinosaur exhibition featuring a five-story high Barosaurus protecting its young from a vicious Allosaurous, at Theodore Roosevelt Memorial Hall. Hours: Sun.–Thurs. 10 a.m.–5:25; Fri. and Sat. till 8:45. Central Park West at 79th St. (769-5000). $2.50; adults $5.

INTREPID SEA-AIR-SPACE MUSEUM—Seafest '92. Relive the exploration adventure when replicas of Columbus' ships–the Nina, Pinta, and Santa Maria–dock beside the Intrepid and visitors are allowed to climb aboard; for ages 4 and up. Daily; through 9/7, museum hours. $3; adults $5. Exhibits: **Age of Exploration—**Learn about the role of Italy, France, Great Britain, Norway, and Portugal in the exploration of the New World, and the cultures of the Aztecs, Cherokee, and Taino. . .**Spy in the Sky—**The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. Pier 86, 46th St. and Twelfth Ave. (245-0072). Hours: Daily 10 a.m.–6; weekends till 8.

BROOKLYN CHILDREN'S MUSEUM—Caribbean Labor of Love. Enjoy West Indian music under the stars with Casym, a steel band orchestra from Brooklyn. 8/28 at 6:30. Free. Exhibits: **Around the Block—**Designed to encourage interaction between children and parents, featuring the Storybook House and Nature Nook; for ages 6 and younger. . .**The Mystery of Things—**Use your five senses to uncover the mystery of objects. . .**Animals Eat—**Learn about the eating habits of carnivores, herbivores, and omnivores at the "Animal Diner.". . .**Night Journeys—**Unlock the secrets of the mysterious world of sleep as you try out life-size beds from various cultures and listen to lullabies from different countries. . .**Music Studio—**Enter a world of music complete with electric synthesizers and the Walking Piano. . .**The Greenhouse—**Grow your own plants and learn about horticulture, botany, ecology, and the environment. Hours: Daily except Tue. noon–5. 145 Brooklyn Avenue (718-735-4400). $3.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—Exhibits: **Beetlemania—**Check out the museum's collection of over 300,000 of the earth's most populous insect. Children who view the display will be given free workbooks; through 11/1. . .**Howard Cleaves: Exploring Nature Through Photography—**See works from California, the Galapagos Islands, and your own back yard; through 12/6. Hours: Mon.–Sat. 9 a.m.–5; Sun. 1–5. 75 Stuyvesant Place (727-1135). $1.50; adults $2.50; Tues. free.

BOOKS

KIDS, by Catherine and Laurence Anholt. Preschool. Candlewick Press, $13.95.

ELIZABETH AND LARRY, by Marilyn Sadler; illustrated by Roger Bollen. Kindergarten–Grade 1. Simon & Schuster, $4.95.

WHY IS THE SKY BLUE? and answers to questions you always wanted to ask, by David West. Grades 1–4. Barron's, $8.95.

BEES DANCE AND WHALES SING, by Margery Facklam; illustrated by Pamela Johnson. Grades 2–5. Sierra Club, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/26: Sophia Laiti and Her Trio. 8/27: Eddie Henderson Quartet. 8/28, 29: Red Rodney Quintet. 8/30: D.D. Jackson Trio. 8/31: Maria Kitsopoulos Quintet. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/30: Betty Carter and Her Trio. 8/31: Harold Mabern and Geoff Keezer. 9/1–6: Billy Cobham Band plus Larry Coryell Duo with Vic Juris. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/29: Pianist Kenny Barron with Ben Riley on drums and Ray Drummond on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz every Fri. and Sat. from 9–1 a.m. 8/29, 30: Pianist Benny Aronou and Chip Jackson on bass. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 8/27: SSL; 495; Valentine Smith; Back of the Bus. 8/28: The Great Kat; Fat Tuesday. 8/29: Green Magnet School; Polvo; Tar; The Jesus Lizard. 9/1: Rattlin' Bones. 9/2: Dramarama. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 8/30: Phoebe Legere. 9/1–6, 8–13: Tommy Flanagan Trio. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 8/29 at 9 and 10:30: Dennis Mitcheltree Quintet. **AE, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/30: Scott Hamilton Quintet with John Bunch, Chris Florey, Dennis Irwin and Chuck Riggs. 8/31: The Les Paul Trio. 9/1–6: Ahmad Jamal. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/26: Madeleine Kole Quartet featuring Rich Iacona. 8/27: Roy Meriwether Trio. 8/28: Joe Roccasano Big Band. 8/29: Judy Barnett Quintet Summer's End Party. Closed 9/1–8. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 8/26–29: Pianist Steve Kuhn with Mike Formanek on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/27: Lori Carson; Richard Barone. 8/28: Alva Rogers New Songs. 8/29: Casselberry and DuPree; J.J. Jumpers with Bernie Worell. 8/30: John Zorn's Cobra. 8/31: Joe Gallant and Illuminatti; Walter Thompson Big Band. **AE, MC, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/26: The Sirens plus Gary Lucas. 8/27: Rumor Has It; Roscoe's Gang with Eric Ambel. 8/29: Tramps Like Us; Glass Onion. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/26: Tino Gonzales and the Santa Fe Blues Band. 8/27: Johnny Allen. 8/28: Little Buster and the Soul Brothers. 8/29: Blue In The Face. 8/30: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 8/31: Ladies night with the Memphis Soul Revue. 9/1: Bo Diddley Jr. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/12: Jazz singer-pianist Jo Thompson, Tue.–Sat. at 9:15 and 11:15. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Howie Wyeth Ragtime followed by Frank Fighera and 'Slam.' Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/26: Mentally Bankrupt. 8/27: Cloud Nine; Drivin' Wheels. 8/28: Turnstyles. 8/29: Mazarin. 8/30: Steel Breeze featuring Tony Bruno, Jim Laird and Nick Lohri. 8/31: Four Sticks - A Led Zeppelin Tribute. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/26: Boney James. 8/27: Nicky Holland. 8/28: Bhundo Boys. 8/31: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/30: Nick Brignola Quartet featuring Mike Holober, Rich Syracuse and Dick Berk. 8/31: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 9/1–6, 8–13: Mal Waldron Quintet featuring Ricky Ford, Chico Freeman, Reggie Workman and Pete LaRoca. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/28, 29: Milira. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. 8/27, 28: Norman Simmons Trio with Doug Weiss on bass and Curtis Boyd on drums. 9/1–5: Teri Thornton Trio with Kim Clarke on bass and Bernice Brooks on drums. Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" in the lantern-festooned garden featuring dancers Kelly King and Mary McCatty. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 8/28: Sir Shina Peters and His 22-Piece Afro-Juju Band also Chief Paulsen Kalu. 8/29: Arrow plus Ranking Cobra. **AE, MC, V**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 8/26 at 9: *El Barrio '92*, a new musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 8/30 a 9:30 and 11:30: Oscar D'Leon "The Lion of Salsa with Allen Hoist on cello and a surprise guest solois **Terrace:** 8/26–30: Larry Goldings Trio with Pet Bernstein on guitar and Andy Watson on drums. E ery Mon., Raphael D'Lugoff Trio. Tue., Daphn Hellman and Hellman's Angels. Sat.–Sun. from 6–1 Singer Lodi Carr. **AE, MC,**

VILLAGE VANGUARD—178 Seventh Ave. So. (2 4037). Through 8/30: Arthur Taylor's Wailers w Abraham Burton, Willie Williams, Tyler Mitchell Jacky Terrasson. 8/31: The Vanguard Jazz Orches 9/1–6: Javon Jackson and Friends. **No credit ca**

VISIONES—125 Macdougal St. (673-5576). 8/26, Scott Napoli;Ted Trimble Quintet. Shows at 9 11, with late shows Fri. and Sat. at 1 a.m. **AE,**

WETLANDS—161 Hudson St. (966-5244). Environ tally-oriented music club. 8/26: Shockra. 8/27: Madhatters. 8/28: A Night of San Francisco Leg with Merl Saunders, Rick Danko, New Ride The Purple Sage, Kingfish, Tom Constanten. Black Rock Coalition play the music of Sly a Family Stone. 8/30: Bad Trip; Jaw Breaker Black Church; Only Living Witness. 8/31: F Jackson's Soul Kitchen. 9/1: Roadtrips. **AE, M**

ZINNO—126 W. 13th St. (924-5182). Italian res with music Mon.–Sat. from 8. Through 8/29. Sir Roland Hanna with Cecil Bridgewater on and Tyron Brown on bass. 8/30: Teri Thornt 8/31–9/5: Guitarist Tal Farlow with Gary Ma on bass. **AE,**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadwa 49th–50th Sts. (757-4100). A new locatio club with an exciting modern room. 8/26, Margaret Smith. 8/28–30: Bill Maher. 9/1- Shydner. **AE, CB, DC,**

DANGERFIELD'S—1118 First Ave. (593-1650). 8/30: Richie Gold, The Most Brothers, Mik Keith Thomas, Scott Bruce, Al Romero, Dan tis and Bill Rutkoski. 8/31–9/6: Scott Bruce Curtis, Vic Di Betteto, Keith Anthony, Darr mond and Johnny Lampert. Sun.–Thu. at 8:4 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC,**

IMPROVISATION—358 W. 44th St. (765-8268). and singers seven nights a week, with regular Cohen, Joe Mulligan, Mike King and Jerry Sun.–Thu. from 9, Fri. at 9 and midnight, Sa 10:30, and 12:40 a.m.

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 8/26: Comedy-magicians Jamy Ian Swiss and Imam with magician Meir Yedid. 8/27: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 8/28, 29: Magician Rocco, comedian Keith Thomas, guitarist Guy Davis and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/30: Jack Simmons, Tom Hertz, Rick Crom and Angela Scott. 9/1–6: Louie CK, Brian McFadden and Ray Romano. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 8/26: T.J. Martell and Friends Benefit. 8/27 at 9:30: Wine and Vision; Stuart Getz at 10:30. 9/1 at 9:30: Peter Crawford; Wild Bill & Crazy Mama at 10:30. **No credit cards.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

'HE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from from 9–1 a.m. 8/28 at 9: Latin Night with Johnny Rivera. **The Blue Room:** 'hrough 9/3, Tue.–Thu. from 9–10:30: Ann Hampon Callaway with pianist Charles DeForest. **AE, CB, DC, MC, V.**

CABARET

BALLROOM—253 W. 28th St. (244-3005). Every ri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom 'earie. Through 9/6, Tue.–Thu. at 9, Fri.–Sat. at 9 .d 11, Sun. at 7: Lypsinka! Now It Can Be Lip-nched. **AE, MC, V.**

IY'S—346 W. 46th St. (265-8133). 8/26: Thos ipley. 8/27: Joey Mann. 8/28: Marci (Marci Wein-n). 8/30: Bob Harned. **AE, DC, MC, V.**

TELL MAMA—343 W. 46th St. (757-0788). 8/26: s & Troche's *Candid Tandems*, characterizations. ': Singer Holly Wood and Band; After Hours nedy Troupe, sketch comedy; Singer M. Patricia nin. 8/28: The Girls of the Sixties, musical trio. ': Singer Ed Verner; Two Men And A Chick n Jersey, sketch comedy. 8/30: Sidney Myer, en-iner. 8/31: *Paranoise*, musical revue; *99% Artfree*, Dyszel's Opera Spoof. **No credit cards.**

EIGHT'S—228 W. 10th St. (924-0088). 8/26: Co-an Steve Hayes; David & Maryanne. 8/27: Sing-onnie Simmons; The Tonics. 8/28: Singer Kryste ews; Miss Coco, female impersonator. 8/29: er Teri Lynn Paul; Singer Kaitlin Hopkins. 8/30: les Cermele and Friends. 8/31: Singer Pat Pow-Michael McQuary, musical comedy. 9/1: Singer Flather; Singer Val Ryder. **No credit cards.**

OVE STREET—55 Grove St. (366-5438). 8/26: racterization with Anthony; Singer Wylie Allen. : Stu Gold's Comedy Hour, stand-up comedy; Kay, musical comedy. 8/28: Singer-songwriter e Stavola; The MGM Society Musical Comedy racterizations. 8/29: Performage and Band; Miss co, musical comedy persona. **No credit cards.**

—49 W. 44th St. (764-8930). Restaurant-cabaret. 6 at 9: Celeste Simone presents *The World's My ge* with the Angelo DiPippo Trio. 8/27: Lorraine Bates with the Andy Himmel Duo. Closed 8/31–9/8. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/25 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue*, starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 8/26 at 10:30: Sharon Douglas. 8/27, 28 at 10:30: Burt Bacharach Revue. 8/30 at 10: Frank Zagottis. 8/31 at 8: *White Lies*, musical revue. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 8/26 from 10:30–11:30: Rocco Primavera and his New Jersey Nightingales. 8/27 from 6:30–10:30: The Penelope Tobin Trio. 8/28 from 6:30–10:30: The Nat Jones Trio. 8/29 from 6:30–10:30: The Exa Brown Trio. 8/31 from 10:45–11:45 Monday Night Live. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/4, Mon.–Fri. 9:30–12:30 a.m.: Singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** Through 8/29: Singer Peggy Lee appears every Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

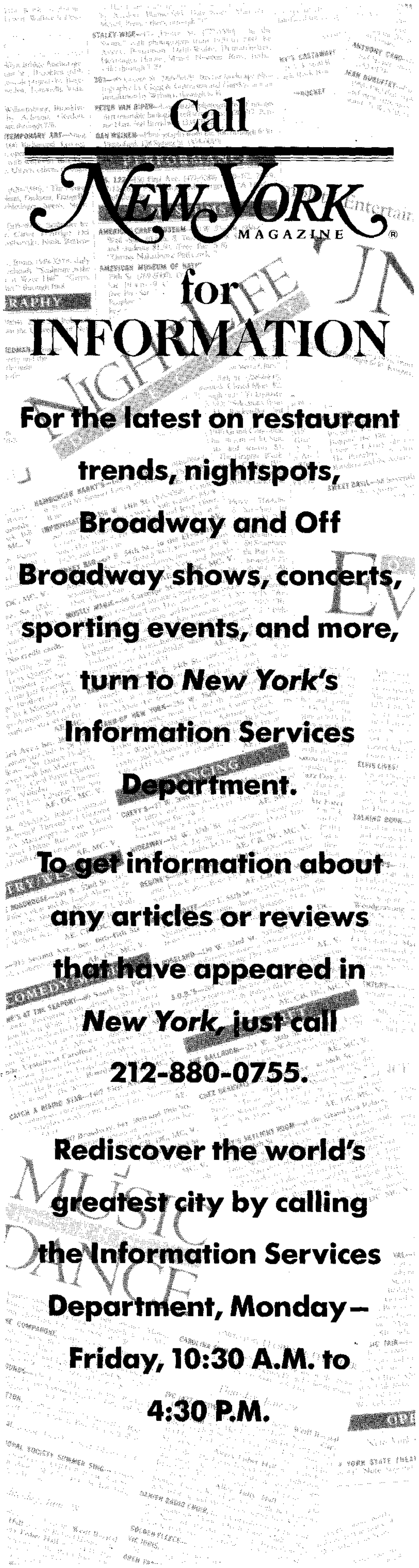
BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8–midnight. Mon.–Tue. from 6–11, singer-pianist Bob Shephard. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**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RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., Aug. 26

2:00/WNCN—Schumann: *Vienna*, "Carnival Jest"; **Mancini:** Recorder Sonata No. 14 in g.

WQXR—Mendelssohn: Capriccio Brillant in b for Piano and Orch.

3:00/WNCN—Tchaikovsky: *Romeo and Juliet Fantasy Overture;* **Vivaldi:** Cto. for Flute in G.

WQXR—Beethoven: Sym. No. 7 in A.

4:00/WNCN—Mendelssohn: *The Marriage of Camacho;* **Gossec:** *Military Symphony.*

WQXR—Berlioz: *Benvenuto Cellini*, Ov.

5:00/WNCN—Rubinstein: *Nero*, "Festival March"; **Walton:** *Capriccio Burlesco.*

WQXR—Albinoni: Cto. for Oboe No. 2 in d.

6:00/WNCN—Vivaldi: Chamber Cto. in F; **C.P.E. Bach:** Sym. No. 4 in G.

7:00/WNCN—Saint-Saëns: *Havanaise;* **Mozart:** Piano Trio No. 6 in C.

WQXR—Mozart: Cto. for Piano No. 24 in c.

8:00/WNCN—"The Caramoor Festival Concerts."

WNYC—Ravel: Intro. and Allegro.

WQXR—Ravel: *Daphnis et Chloé*, Suite No. 2; **Massenet:** Cto. for Piano in E-Flat.

9:00/WNCN—Handel: *Water Music.*

Thu., Aug. 27

2:00/WNCN—Haydn: String Qt. in D; **Bach:** Recorder Sonata in g.

WQXR—Ravel: Intro. and Allegro for Harp, Flute, Clarinet, and Strings.

3:00/WNCN—Mozart: Sym. No. 25 in g; **C. Stamitz:** Parthia for Winds in E-Flat.

WQXR—Mozart: Cto. for Violin No. 4 in D.

4:00/WNCN—Ernst: Cto. for Violin in B-Flat; **Vivaldi:** Cto. in d.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.

5:00/WNCN—Albinoni: Cto. for Three Oboes in C; **Tausig:** Valse Caprice No. 2.

WQXR—Britten: *Matinées Musicales.*

6:00/WNCN—Beethoven: *Ruins of Athens*, Ov.; **Vivaldi:** Cto. for Strings in c; **Spohr:** Fantasy and Variations.

7:00/WNCN—Bach: Toccata and Fugue in d; **Respighi:** *Ancient Airs and Dances*, Suite No. 1.

WQXR—Mozart: Qnt. for Clarinet and Strings in A.

8:00/WNCN—Saint-Saëns: Cto. for Piano No. 2 in g; **Handel:** *Saul*, Sinfonias; **Mozart:** Rondo for Piano and Orch. in A.

WQXR—Dvorák: *In Nature's Realm*, Ov.; **Miaskovsky:** Cto. for Cello in c.

9:00/WNCN—Strauss: *Also Sprach Zarathustra.*

Fri., Aug. 28

2:00/WNCN—Haydn: String Qt. in E-Flat, "Joke"; **Vivaldi:** Cto. for Oboe in C.

WQXR—Dvorák: Cto. for Violin in a.

3:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Ov.; **F. Couperin:** Trio Sonata in B-Flat, "La Steinquerque."

WQXR—Tchaikovsky: Suite for Orch. No. 4 in G, "Mozartiana."

4:00/WNCN—Mozart: *La Clemenza di Tito*, Ov.; **Paisiello:** Sym. in B-Flat.

WQXR—Mozart: Sym. in F.

5:00/WNCN—Purcell: *Indian Queen*, "Trumpet Ov."; **Martin:** Sym. in g; **Elgar:** *Pomp and Circumstance*, March No. 4 in G.

WQXR—Beethoven: *Creatures of Prometheus*, Ov.

6:00/WNCN—Schubert: *Die Post;* **M. Haydn:** Sym. in B-Flat.

7:00/WNCN—Brahms: *Academic Festival Overture;* **Haydn:** Piano Trio No. 27 in C; **Zarzycki:** Mazurka.

WQXR—Schubert: Qt. for Strings No. 13 in a.

8:00/WNCN—C.P.E. Bach: Cto. for Two Harpsichords in F; **Boccherini:** Guitar Qnt. No. 6 in G.

WQXR—Reichardt: Cto. for Violin in E-Flat; **Walton:** Cto. for Violin.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D.

WQXR—Mozart: Sym. No. 41 in C, "Jupiter"; **Chopin:** Sonata No. 3 in b; **Grieg:** *Peer Gynt*, Suite No. 1.

Sat., Aug. 29

10:00 a.m./WNCN—Beethoven: String Trio No. 4 in D; **Gershwin:** *Cuban Overture.*

WQXR—Beethoven: *King Stephen;* **Grieg:** *Lyric Suite.*

11:00 a.m./WNCN—Strauss: *Till Eulenspiegel's Merry Pranks;* **Fauré:** Fantasie for Piano and Orch.

WQXR—Mussorgsky: *Night on Bald Mountain;* **Mozart:** Sym. No. 24 in B-Flat.

NOON/WNCN—Brahms: *Tragic Overture;* **Albinoni:** Cto. for Oboe in g.

WQXR—Respighi: *Ancient Airs and Dances*, Suite No. 2; **Beethoven:** Sonata for Horn and Piano in F.

1:00/WNCN—Tchaikovsky: Sym. No. 1 in g, "Winter Dreams."

WQXR—"Saturday Afternoon at the Opera." **Gounod:** *Romeo et Juliette.* Soloists: Malfitano, Kraus, Van Dam, Quilico; conductor: Plasson.

2:00/WNCN—Strauss: Burleske; **Boccherini:** String Qnt. in F.

3:00/WNCN—Enesco: Romanian Rhapsody No. 1 in A; **Rossini:** *William Tell*, Three Arias.

4:00/WNCN—Strauss: *Don Juan;* **Sammartini:** Sinfonia in A.

5:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Telemann:** Suite in b.

6:00/WNCN—Haydn: Cto. for Violin No. 3 in A.

7:00/WNCN—Tchaikovsky: *Marche Slave;* **Mozart:** Violin Sonata in C.

8:00/WNCN—Rubinstein: *Don Quixote;* **Porpora:** Cto. for Cello in G; **Mendelssohn:** *Athalia*, Ov.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c.

Sun., Aug. 30

10:00 a.m./WNCN—"Classic Guitar." **Vivaldi:** Cto. for Guitar in D; **Castello:** Sonata No. 2.

WQXR—Mozart: Sym. No. 39 in E-Flat; **Bach:** Cto. for Keyboard in d.

11:00 a.m./WNCN—Rimsky-Korsakov: *Capriccio Espagnol;* **J.C. Bach:** Cto. for Harpsichord in G; **J.F. Fasch:** Sinfonia for Strings in A.

WQXR—Poulenc: Sonata for Flute and Piano; **Gluck:** *Don Juan*, Ballet Music.

NOON/WNCN—Brahms: "Variations on a Theme by Haydn"; **Telemann:** Cto. for Three Oboes in B-Flat.

1:00/WNCN—Chicago Symphony Orchestra. **Berlioz:** *Roman Carnival Overture;* **Mozart:** Cto. for Piano No. 17 in G; **Strauss:** *Ein Heldenleben.* Soloists: Barenboim, Gonzalez.

WQXR—Schumann: Sym. No. 4 in d; **Bizet:** *L'Arlésienne*, Suite No. 2.

2:00/WNYC—New Jersey Symphony Orchestra. **Wolf:** *Italian Serenade;* **Shostakovich:** Prelude and Scherzo for String Octet.

WQXR—Dvorák: Sonatina for Violin and Piano in G; **Telemann:** *Water Music.*

3:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Vivaldi:** Cto. for Oboe in a.

4:00/WNCN—Wagner: *Rienzi*, Ov.; **Corelli:** Cto. Grosso No. 2 in F.

5:00/WNCN—Liszt: *Mephisto Waltz*, No. 1; **Mozart:** Sym. No. 7 in D.

6:00/WNCN—Glière: Cto. for Horn in B-Flat; **Vivaldi:** Flute Sonata No. 5 in C, "Il Pastor Fido."

7:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Sperger:** Cto. for Hunting Horn in D; **Mozart:** String Qt. No. 3 in G.

8:00/WNYC—Haydn: Piano Trio in G; **Dvorák:** Trio in e, "Dumky."

WQXR—"Sunday Night Opera House." **Wagner:** *Die Walküre.* Soloists: Behrens, Norman, Lakes, Morris, Ludwig; conductor: Levine. Metropolitan Opera Orchestra.

9:00/WNCN—Hanson: Sym. No. 2, "Romantic."

Mon., Aug. 31

2:00/WNCN—Mendelssohn: Piano Sonata in B-Flat; **Vivaldi:** Cto. for Violin No. 11 in c, "La Cetra."

WQXR—Sibelius: *Night Ride and Sunrise.*

3:00/WNCN—Wagner: *The Flying Dutchman*, Ov.

WQXR—Liszt: Cto. for Piano No. 1 in E-Flat.

4:00/WNCN—Gottschalk: *Tournament Galop;* **Rameau:** Cto. Grosso No. 1.

WQXR—Ravel: *Bolero.*

5:00/WNCN—Hadley: *Scherzo Diabolique;* **Vivaldi:** Cto. for Violin No. 9 in d; **Handel:** Recorder Sonata in B-Flat.

WQXR—Beethoven: *Coriolan Overture.*

6:00/WNCN—Chopin: Tarantella in A-Flat; **Bach:** Cto. for Four Harpsichords in a.

7:00/WNCN—Liszt: Hungarian Rhapsody for Orch. No. 3 in D; **Massenet:** *Picturesque Scenes;* **Boyce:** Sym. No. 4 in F.

WQXR—Suk: Sym. in E.

8:00/WNCN—Haydn: String Qt. in E-Flat; **Clementi:** Piano Sonata No. 1 in C.

WNYC—Valmond: Cto. for Violin, Strings, and Harpsichord.

WQXR—Tchaikovsky: Cto. for Violin in D; **Ponchielli:** *La Gioconda*, "Dance of the Hours."

9:00/WNCN—Tchaikovsky: Sym. No. 5 in e.

WQXR—Mahler: Sym. No. 1 in D, "Titan"; **Grieg:** Sonata for Violin and Piano No. 1 in F.

Tue., Sept. 1

2:00/WNCN—Haydn: Cto. for Violin No. 1 in C; **Bach:** Flute Sonata in E-Flat.

WQXR—Debussy: *Images for Orchestra*, "Iberia."

3:00/WNCN—Copland: *El Salon Mexico;* **Vivaldi:** Cto. for Two Violins in d.

WQXR—Bach: Cto. for Two Violins in d.

4:00/WNCN—Beethoven: *Creatures of Prometheus;* **Dvorák:** Mazurek in e; **M. Haydı** Sym. in D.

WQXR—Strauss: Cto. for Horn No. 1 in E-Fla

5:00/WNCN—Handel Trio Sonata in B-Flat; **Vivaldi:** Cto. for Obo and Violin in B-Flat; **Albinoni:** Cto. in D.

WQXR—Elgar: Intro and Allegro for Strings

6:00/WNCN—Sarasa Spanish Dance No. 8; **Biber:** Sonata for Eig Trumpets in C, "St. Polycarp."

7:00/WNCN—Albi Adagio in g; **Telema** *Don Quichotte Suite;* **Baston:** Cto. for Recorder No. 2 in C

WQXR—Schuber Sym. No. 6 in C.

8:00/WFUV—"A I the Opera." **Verdi:** *Rigoletto.*

WNCN—Schuma String Qt. in F; **Boccherini:** Cto. f Flute in D; **Mozart** No. 32 in G, "Over the Italian Style."

WQXR—Milhaud *Provençal;* **Debussy** *Mer.*

9:00/WNCN—Tchaikovsky: Sym No. 6 in b, "Pathetic

WQXR—Beethove Cto. for Piano No. 5 in E-Flat, "Emperor" **Ravel:** Qt. for String in F.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
COM Comedy Central
CRO Crosswalks
TDC The Discovery hannel
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C The Learning annel
FE Lifetime
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D., AUG. 26

m.
ional phic—"Cats: ng the Tiger." A he behavioral ies between c cats and their isins, featuring efore-seen footage ound lions with rubber mice.

itness (1985). A lphia homicide e (Harrison Ford, ashing star nance) hides out on ish farm to protect imself and a young boy who has ssed a grisly murder. Kelly McGillis is the young Amish widow the detective falls in love with. Directed by Peter Weir. (2 hrs.)

8:05 p.m.
TBS The People Bomb. A documentary look at the tragic human cost of worldwide overpopulation, and the efforts being made to devise solutions. (2 hrs.)

9:15
13 Great Peformances—"Julie Andrews in Concert." Andrews reviews her life in song, from early concert-performance pieces to Broadway and Hollywood numbers. (1 hr. 45 min.)

9:30 p.m.
21 Renewing the Past: 1100 New York Avenue. Jim Lehrer narrates an intriguing look at Washington, D.C.'s, Greyhound Bus Terminal, an Art Deco landmark. (30 min.)

10:00 p.m.
2 48 Hours—"Fakes." Counterfeiters and con men of every stripe are featured in this rogues' roundup. Highlights include phony designer watches and handbags, bootlegged record albums, and a Palm Springs doctor who prescribed "miracle shots" for his patients. (1 hr.)

21 John Steinbeck's Baja. A sojourn down the Pacific Baja Coast to the Sea of Cortez, retracing Steinbeck's journey. (1 hr.)

A-E In Search Of—Ghosts in Photography. If Elvis or JFK has been showing up in your children's bar mitzvah portraits, you may want to give this a look. (30 min.)

11:00 p.m.
BRV Local Hero (1983). Scottish writer-director Bill Forsyth creates a mood of lulling whimsy in this tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy up a small Scottish village in order to turn it into a refinery. Arriving at the place, the young American falls under a spell. (2 hrs.)

1:00 a.m.
TMC The Last Detail (1973). Jack Nicholson and Otis Young are Navy lifers who are assigned to escort a young sailor (Randy Quaid), who has been convicted of petty theft, across country to a military jail. Taking pity, they resolve to show him a good time on the way. Robert Towne's screenplay dominates this powerful film. Strong performances from the three leads. (1 hr. 45 min.)

2:05 a.m.
TBS Little Big Man (1970). Dustin Hoffman stars as the only survivor of Custer's Last Stand in this satirical, counter-culture Western. Richard Mulligan is brilliant as General Custer. (3 hrs.)

THU., AUG. 27

3:00 p.m.
AMC A Foreign Affair (1948). A comedy about a congresswoman investigating GI morale in postwar Berlin and pursuing a U.S. Army captain who is chasing a Nazi siren. Surprisingly funny, with memorable performances by Jean Arthur, Marlene Dietrich, and John Lund. Dietrich's vampy, sinuous rendition of "Black Market" is a classic, and Arthur is hilarious singing the Iowa state song. Directed by Billy Wilder. (2 hrs.)

8:00
5 The 44th Annual Primtetime Emmy Awards. This year's hosts—Tim Allen, Kirstie Alley, and Dennis Miller—will be joined at the ceremonies by a whole galaxy of stars. Glitz galore. (3 hrs.)

13 Orchestra! With Dudley Moore and Sir Georg Solti. In "The Conductor," Solti gives Moore a lesson, and the orchestra has to follow Moore's attempts to lead it in Strauss's *Don Juan*. (1 hr.)

8:30 p.m.
5 Martin. A new comedy series about "a wisecracking Detroit radio talk-show host." Why not? (30 min.)

9:00 p.m.
5 The Heights. This new drama series about young aspiring musicians premieres tonight. Sounds suspiciously like a blue-collar *Beverly Hills 90210*. (1 hr.)

13 Mystery!—"The Casebook of Sherlock Holmes." Lady Carfax disappears, and it's up to Sherlock Holmes—with Watson's help, of course—to figure out where she went. (1 hr. 5 min.)

DIS National Lampoon's European Vacation (1985). Clark Griswald and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, and Eric Idle. Directed by Amy Heckerling. (2 hrs.)

9:30 p.m.
TMC One Good Cop (1991). Artie Lewis (Michael Keaton) is a New York police detective who is named guardian of three children when his longtime partner is killed. But Lewis's salary isn't enough to support his sudden family, and he takes a long, hard look at the moneymaking opportunities at his fingertips. (2 hrs.)

10:00 p.m.
SHO Total Recall (1990). Riveting sci-fi action yarn based on Phillip K. Dick's story "We Can Remember It for You Wholesale." Arnold Schwarzenegger isn't who you think he is. In fact, he isn't who *he* thinks he is. His memory has been altered as part of a sinister plot. He journeys to Mars to set things right. Much bloodletting. (2 hrs.)

TNT A triple feature for Peter Sellers fans, starting with **Dr. Strangelove Or: How I Learned to Stop Worrying and Love the Bomb** (1964). Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the U.S. and the USSR. George C. Scott is hilarious, and Sellers stars in three roles. Followed at **midnight** by **The Mouse That Roared** (1959), a farce about an impoverished European nation that declares war on America in hopes of being quickly defeated and receiving generous post-war aid. Once again, Sellers plays three roles. Finally, at **1:55**, tune in for **There's A Girl in My Soup** (1970), a somewhat dated but still-charming sex comedy featuring Sellers (playing just one part this time) opposite Goldie Hawn.

11:30 p.m.
HBO Citizen Cohn (1992). James Woods stars as the reptilian Roy Cohn, right-wing lawyer and political fixer *extraordinaire*. Also starring Joe Don Baker and Joseph Bologna. (2 hrs.)

FRI., AUG. 28

7:00 p.m.
AMC Raffles (1930). Ronald Colman stars as a charming gentleman thief who engages in a game of cat and mouse with Scotland Yard. Based on E.W. Hornung's "The Amateur Cracksman." At **9:00,** Sam Wood's 1940 remake with the same title (which is appropriate; it copies the 1930 version almost scene for scene), starring David Niven and Olivia de Havilland. The first one is better. (2 hrs. 30 min.)

8:00 p.m.
21 Yes, Minister. The acerbic, entertaining British political satire returns. Paul Eddington is Jim Hack, MP, and Nigel Hawthorne is his not-so-trusty assistant, Sir Humphrey Appelby. (30 min.)

HBO Die Hard 2: Die Harder (1990). It doesn't have the spatial unity—everything shot in a perilously unfinished skyscraper—that gave *Die Hard* a kind of claustrophobic brilliance, and it lacks the original superbly witty villain (Alan Rickman). The villain this time is a disenchanted CIA operative who becomes a terrorist, snarling an airport, and he's a very dull fellow. The movie, however, is an acceptable sequel. Directed by Renny Harlin. (2 hrs.)

9:00
2 Her Alibi (1989). A successful mystery writer tries to prove the innocence of a beautiful woman accused of murder. With Tom Selleck and Paulina Porizkova. Screenplay by Charlie Peters. Directed by Bruce Beresford. (2 hrs.)

13 Moyers/Hate on Trial. A report on the trial of Tom and John Metzger, whose White Aryan Resistance group has been held responsible for inciting racial murders. (2 hrs. 45 min.)

A-E Investigative Reports—"Ivan the Terrible." A disturbing look at the case of John Demjanjuk, allegedly the "Butcher of Treblinka," who may have been wrongly convicted of Nazi atrocities. (1 hr.)

11:00 p.m.
AMC The Alligator People (1959). A woman tracks her missing husband to his family's southern mansion only to find that generations of inbreeding have transformed him into a mutant reptile. Lon Chaney stars. (1 hr. 30 min.)

1:00 a.m.
USA A double feature for Beatlemaniacs. **Help** (1965) follows the Fab Four as they are stalked by a religious sect that is after one of Ringo's rings. Huh? Then at **3:00**, it's **A Hard Day's Night** (1964), which seems mainly to be about running away from screaming pubescent girls. Both films are remembered less for their plots than for the many great tunes and the occasionally witty snippets of dialogue.

4:00 a.m.
BRV Soldier of Orange (1979). Paul Verhoeven's moving drama (based on Erik Hazelhoff's novel) about six Dutch university students and how their idyllic existence is shattered when the Germans occupy Holland. This from the director who, a decade later, would give us *Total Recall*. (2 hrs.)

SAT., AUG. 29

11:00 a.m.

13 The Civil War. Parts 4–9 of Ken and Ric Burns's landmark documentary series, which used still photography, music, and narration to bring the Civil War to life. The segments shown here: "Simply Murder—1863"; "The Universe of Battle—1863"; "Valley of the Shadow of Death—1864"; "Most Hallowed—1864"; "War Is All Hell—1865"; and "The Better Angels of Our Nature—1865." Followed, at 7:00, by **The Songs of the Civil War,** with Judy Collins, Richie Havens, the United States Military Academy Band, and others performing period music. (1 hr. 30 min.)

1:00 p.m.

AMC Blood on the Sun (1945). Visiting Japan just before World War II, James Cagney singlehandedly tries to stem the tide of Japan's imperial ambitions. He is not particularly successful. Frank Lloyd directed. (2 hrs.)

4:30

2 PGA Golf. Third round of NEC World Series, live from Firestone Country Club, in Akron, Ohio. (1 hr. 30 min.)

8:00 p.m.

2 NFL Pre-Season Football The Minnesota Vikings take on the Washington Redskins. (3 hrs.)

USA The In-Laws (1979). A perfectly pleasant comedy, with Peter Falk as a too calm CIA agent who gets other people into trouble and Alan Arkin as a panic-stricken dentist who always seems to be his victim. Richard Libertini has a great bit as a mad dictator who does a Señor Wences number with his hand. Andrew Bergman's script is pure gold.

8:30

13 Great Performances—"The Fred Astaire Songbook." Sure, Astaire loved to dance, but singing is what really set his heart a-fluttering. Audrey Hepburn is the host of this 90-minute special in which Astaire performs songs by Gershwin, Berlin, Porter, and others.

9:00

AMC Hail The Conquering Hero (1944). A marvelous satirical comedy by that great American original Preston Sturges, about a returning G.I. whose buddies pass him off as a war hero to make his mother happy. The hoax gets out of control, reaching the point where the townspeople try to elect nervous, protesting Eddie Bracken as mayor. Sturges's surrealistic view of everyday life is given free play here. (2 hrs.)

BRV Harold and Maude (1972). A truly great movie, but difficult to appreciate unless there's something seriously wrong with you. Bud Cort is the young man obsessed with death whose idea of a prank is to fake his own suicide, over and over again. Ruth Gordon is the geriatric swinger with whom he falls in love. Directed by Hal Ashby, who would later serve up the equally wonderful *Being There.* (2 hrs.)

TMC Thelma and Louise (1991). *Easy Rider* in drag. Susan Sarandon and Geena Davis hit the road in a '66 Thunderbird, planning to raise some hell. Things get out of hand. (2 hrs. 15 min.)

9:30 p.m.

MAX The Blue Lagoon (1980). Exquisitely photographed soft-core kiddie porn. Sadly, it marks the high point (thus far) of Brooke Shields's career. (2 hrs.)

10:00 p.m.

4 The Brokaw Report—"America's Schools: Pass or Fail." Tom Brokaw reports on the sad state of education in America, with particular attention to the increasingly complex requirements of the job market, and the problems caused by educational bureaucracies. (1 hr.)

13 The Barkleys of Broadway (1949). A Comden-Green script and stars Ginger Rogers and Fred Astaire keep this one moving. Fred and Ginger are a theatrical couple who split up after arguing the virtues of drama versus musicals. But all ends well. (2 hrs.)

21 The Sandbaggers. Burnside confronts the emotional cost of ordering a close friend assassinated. (1 hr.)

HBO World Championship Boxing: James Toney vs. Mike McCallum. Live from the Reno-Sparks convention center, undefeated IBF middleweight king Toney defends his crown in a rematch against No. 1–ranked contender (and former WBA middleweight champ) McCallum. (2 hrs. 30 min.)

1:00 a.m.

TDC Lessons of Darkness. Werner Herzog's cinematic essay about postwar Kuwait is a somber tableau of burning oil wells and scorched landscapes. (1 hr.)

2:00 a.m.

TDC Catholics and Sex. A contradiction in terms? A documentary look at Vatican teachings on sexuality, as well as current dissension within the laity and the clergy on such issues as contraception. (1 hr.)

2:30 a.m.

SHO The Marrying Man (1991). Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married, and divorce—then begin again, and again, and again. . . . (2 hrs.)

SUN., AUG. 30

3:30 p.m.

2 PGA Golf. Final round of NEC World Series, live from Firestone Country Club, in Akron, Ohio. (2 hrs. 30 min.)

3:50 p.m.

13 Moyers/Facing Hate With Elie Wiesel. Wiesel discusses watching his family die at Auschwitz, and how he has been trying to comprehend the phenomenon of hate ever since. (1 hr.)

4:00 p.m.

AMC Thank You, Jeeves (1936). Vintage Arthur Treacher, playing P. G. Wodehouse's proper British butler. (1 hr.)

4:55

13 Wasn't That a Time: The Weavers. A performance documentary on the legendary folk-singing group, including its reunion concert at Carnegie Hall in 1980. (1 hr. 45 min.)

6:45 p.m.

AMC Mary of Scotland (1936). John Ford's terrific historical drama starring Katharine Hepburn and Fredric March. (2 hrs. 15 min.)

8:00 p.m.

13 Great Moments With Nature's Filmmakers. Nine photographers from the *Nature* series discuss their most memorable experiences. (1 hr. 55 min.)

A-E Summertime (1955). A moving, lyrical character study of a lonely woman vacationing in Venice and falling in love with a married man. Based on Arthur Laurents's play *The Time of the Cuckoo.* Katharine Hepburn stars. (2 hrs.)

9:00 p.m.

7 Reds (1981). Warren Beatty directed and stars as journalist-adventurer John Reed, who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World.* Diane Keaton is Louise Bryant, the "freethinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. With powerful supporting performances by Jack Nicholson, Maureen Stapleton, and Gene Hackman, and testimony from real-life survivors of the period. Concludes Monday at **9:00.** (3 hrs.)

21 Natinal Audubon Society—"Great Lakes, Bitter Legacy" looks at the not-so-great residue that decades of unrestricted industrial dumping has left behind. (1 hr.)

TDC Swing Under the Swastika. In an attempt to expunge black and other foreign music from Germany, Nazi propaganda minister Joseph Goebbels launched a campaign to denigrate jazz and swing. Ultimately outlawed, jazz and swing came to be identified with defiant youth in an age of extreme conformity. Germans caught with jazz albums were often imprisoned and put to death. In the concentration camps, jazz became the key to survival for a fortunate few—Jewish musicians who were selected to play in Goebbels's anti-jazz propaganda films. (1 hr.)

10:00 p.m.

TDC American Image: 150 Years of Photography. A retrospective look at the works of Ansel Adams, Walker Evans, Paul Strand, and other great American photographers. (1 hr.)

11:00 p.m.

21 Masterpiece Theatre—"Summer's Lease." "A Battlefield" is the third installment in the television adaptation of John Mortimer's novel about the English expatriate community in Tuscany. It is followed by "The Urbino Trail," which concludes the series. Sir John Gielgud stars. (1 hr. 15 min.)

MON., AUG. 31

11:00 a.m.

USA covers the **U.S. Open Tennis Championships** men's and women's opening rounds, live from the USTA Center in Flushing Meadows Park. Live action through **4:00 p.m.** Evening coverage begins at **7:30**, and continues through **11:00 p.m.** **2** features a nightly half-hour wrap-up with game highlights and interviews beginning at **11:30.**

4:30 p.m.

MAX Barbarella (1968). Jane Fonda turned down leading roles in *Rosemary's Baby* and *The Graduate* to do this. Go figure. (2 hrs.)

6:30 p.m.

MAX Conquest of the Planet of the Apes (1972). Mistreated pets get fed up and take over the world. Great moment: Amid the burning ruins of a futuristic city, Roddy McDowall makes a speech that would have considerably enlivened last week's Republican Convention—"Destiny is the will of God. And if it is man's destiny to be dominated, it is God's will that he be dominated with compassion. For we who are not human can afford to be humane. And this is the dawn of the Planet of the Apes." (1 hr. 30 min.)

8:00 p.m.

5 Rosemary's Baby (1968). Mia Farrow stars as a woman living on the West Side who begins to suspect that something dreadful is going on with one of her children. (2 hrs.)

13 Mark Russell Comedy Special. Political humor, live from Buffalo. (30 min.)

31 Perspectives on Twentieth Century Architecture—"Arata Isozaki, Part II." A profile of the architect who is at the cutting edge of international design. (1 hr.)

8:30

AMC The Big Sky (1951). A sweeping adventure tale about a fur-trapping expedition on the Missouri River. Kirk Douglas stars. Howard Hawks directed. (2 hrs. 5 min.)

13 Huey Long. A documentary look at the life of the Kingfish, Huey P. Long. Louisana's populist governor and senator was a national political force during the 1930s, and was considered a serious rival to Franklin Roosevelt. David McCullough narrates. Directed by Ken Burns. (1 hr. 30 min.)

9:00 p.m.

7 Reds. Warren Beatty's epic account of the Bolshevik Revolution concludes. For details, see Sunday at **9:00.** (3 hrs.)

10:00 p.m.

13 P.O.V.—"Louisiana Boys: Raised on Politics." A look at the high drama and low comedy that is Louisiana politics. Highlights include Louisiana pol Jimmie Davis singing his farewell to the state legislature. (1 hr.)

2:25 a.m.

SHO The Krays (1990). Gary and Martin Kemp, brothers and former musical partners in Spandau Ballet, portray a pair of real-life brothers: Ronnie and Reggie Kray, violent twins who, driven by their mother, came to rule the underworld of sixties London. With Billie Whitelaw. (2 hrs.)

TUE., SEP. 1

11:00 a.m.

USA and **2 U.S. Open Tennis Championships.** For details, see **Moday** at **11:00 a.m.**

13 Nova—"Eclipse of the Century" documents the frantic research efforts of astronomers to glean new knowledge from a spectacular six-minute eclipse in 1991. (1 hr.)

9:00 p.m.

13 Borderline Medicine. A comparati look at the health-care systems of the United States and Canada. Wal Cronkite narrates. (1 h

A-E Stage—"Bernst on Beethoven: A Celebration in Vienna." Lenny interprets Ludwig. Highlights include excerpts from Piano Concerto No. 1 and t "Ode to Joy." (2 hrs.

10:00 p.m.

21 Survive—"Nuc War." A skeptical l what passed for civi defense during the (War. (1 hr.)

11:00 p.m.

BRV Mon Oncle Jacques Tati's mast is an unceasing para brilliant sight gags witty observations the busy, cluttered "modern" man. (2

1:00 a.m.

21 The Sin of Ha Diddlebock (1947 Harold Lloyd's last hilarious comedy a mousy bookkeeper turns into a rip-roar hero. With Jimmy (Raymond Walburn, Edgar Kennedy. Di by the always-great Preston Sturges. (1 hr. 35 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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New York Summer Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued on next page.

SUMMER ENTERTAINING

Continued from previous page.

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New York Interiors is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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40-Year-Old Physician—Seeks a sincere, warm, down-to-earth lady. Interests include weekend escapes to eastern LI, leisurely drives to the country, and good conversation over cappuccino in the Village. Let's find new interests together. Photo optional. 8730 ✉ ☎

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Am Man—In every sense of the word. lid 40s, North Shore LI, recently div- rced, company president. Good-looking, ith great sense of humor and a zest for e. I am strong but sensitive, caring yet edy, very affectionate - and crave the me. I love boating in the summer, skiing the winter, and most anything tdoorsy in-between. Broadway is great, no better than a warm fire with a lled bottle of Chardonnay. I'm ex- nely intelligent, honest (sometimes to a t) and trustworthy. I'm looking for a friend. I'm 6', with brown hair and eyes. You are woman, over 30 and special. Find me! Recent photo and a must. 6471 ✉

ısch, Attorney, 32—Quiet but dly, athletic. Seeks platonic, loving re- nship with humorous, caring, fit fe- - for talk, travel, fun, family. 8722 ✉

ly-Legged, Pretty, Sweet—Shapely ıd, young 45, seeks stable, well- med, fit, classy, 50-plus male to love ender, love me true. 6492 ✉ ☎

Romance Is Not Dead—This 39-year-old, hopeful romantic is looking to live happily ever after with a woman (28-36) who loves hugs, holding hands and has a passion for music and the sea. Me: 5'8", 180 lbs, divorced. Christian (nonreligious). Let's exchange photos. 8738 ✉ ☎

Very Handsome, Tall, Trim—And urbane, 51-years-young gentleman farmer (weekend), who is kind and warm, with high standards and expectations, looking for 30s-40s, beautiful woman friend who has been blessed physically, is caring and sensual, but may be afraid to take a chance on a new beginning. Send photo and note to POB 31, Mendham, NJ 07945.

Lovely Milanese Jewess—Slender, wishes to meet man of distinction, over 54. 8723 ✉

Brainy, Tall, Attractive, Successful—Jewish man, 40s, nonsmoker, seeks attractive, 30s, well-educated, bright woman with a good heart - to enjoy Manhattan activities. Photo helpful. 6501 ✉

Lots Of Love To Share!—By a communicative, (com)passionate, caring, leading corporate president. A quite handsome, boundless optimist, cultured, 38, slim, tall, with joy for helping others, fitness, humor, fun. You're a brainy, sincere, refined, loving lady to 39, 5'7" plus, seeking happily ever after. Photo necessary. 6506 ✉

Pretty, Fit, Smart—Blond female, 40, lives in NJ - seeks fit male, 37-52, enjoys dining, theater, romantic evenings. 6472 ✉ ☎

NJ Doctor—53, tall, trim, wry, sometimes whimsical, good-looking, athletic, playful, understated, seeks quick-witted, unclouded, sexy female. Bridge and tennis talent would be nice, not required. Note/phone/photo. 8736 ✉

Giants Football Games—My oceanfront cottage, are waiting for a caring, attractive Jewish woman with a curious mind, 33-42. I am a handsome, 6'3", NJ dentist with a wide variety of interests - art to gardening. Desire a committed relationship. Note/phone and full photo a must. 6475 ✉

Very Pretty Asian Lady—28, 5'1", 95 lbs, funny, bright, creative, adventurous, Manhattanite, seeks 26-35, fit, handsome white male for serious and caring relationship. 6490 ✉ ☎

Truly Pretty Investment Banker—32, warm, successful, very fit, a lot of fun to be with - seeks nice Jewish doctor, ready for lasting relationship. Note/photo. 3695 ✉

Seeking Happily Ever After—Successful, 41, 6', engineer, never married, sincere, warm, down-to-earth romantic who loves to travel and have fun. Loves dining out as well as dining in. Seeks attractive, nonsmoker, 30-40. Note/photo. 6491✉☎

Pretty, Petite Professional—Seeks a handsome, humorous gentleman. Must be single, white, Jewish, 30 plus, have a great personality and the ability to have fun. If you're tired of the bar scene, and would like to meet a nice young lady, please send letter to 6517 ✉

Exotic Ebony/Hispanic Goddess—Smart, sexy and very curvy - sought by tall, fit, handsome, funny Italian man, 38, for love and laughter. Note/photo. 6468 ✉

Handsome, Financially Secure—Musician, 49, 5'11", 175 lbs, seeks beautiful, slender, healthy, good-natured Jewish lady, 30-35. Photo/phone a must. 6496 ✉

Corporate President—Single parent, late 40s, Westchester and Manhattan, tall, athletic, successful - likes theater, fine dining, world-traveled, and likes to have lots of fun. Looking for a woman - well-built, slim, 25-38, who likes to laugh, is honest, sensitive, and wants serious and fun relationship. Recent photo. 3688 ✉ ☎

Where Are You?—Lonely male executive, 56 years old, willing to relocate anywhere in the US (if necessary) to find love (marriage?) with the right lady. 8706 ✉

Argentine-Jewish—Blue-eyed blond, successful, attractive - seeks successful, well-established gentleman, 50-55. Send photo/note. 6481 ✉

Very Appealing Attorney—Cultured, vibrant man seeks genuinely pretty, slim woman in 40s. Photo helpful. 3681 ✉

Cute Jewish Female, 34—Social worker, who is easy-going, funny, sharp and athletic. Seeks 30-40-year-old, college educated, physically appealing, confident, enthusiastic, ethical Jewish man. 8720 ✉

Very Successful, Nice-Looking—Gentleman, good sense of humor, who owns his own company, 29 years old, is seeking an attractive, stable lady who enjoys dining out, traveling, is a bit adventurous and fun-loving. Life has been very good so far, and I am ready to share my good fortune and happiness with that right, special lady. Maybe it is you. 8721 ✉ ☎

Pretty Jewish Female—37, nonsmoker from CT - seeks Jewish male. 6494 ✉

A Jewish Temple Singles Dance—Is where I would find you. You are a woman between 25-35. I am a Forest Hills, Queens businessman, 37, seeking a committed relationship leading to marriage. Letter/phone/photo if possible. 8737 ✉

Attractive Professional Man—39, smoker, kids, seeks thin woman, 21-34, for serious relationship. 6454 ✉

The One—Looking for a sincere, attractive, go-get-'em gal, late 20s-early 30s. I got the hope, looks, smarts and oomph to make the right match work. Note/photo appreciated - I'll reciprocate. 8731 ✉

Warm, Attractive, Educated Black MS—34, seeks loving, successful, single male friend. Phone, photo. 3702 ✉

Checking My Mailbox—Jewish woman, 36, slender, smart, communicative, accomplished - awaits letter from marriage-minded, professional, nonsmoking Jewish man. 3687 ✉

Fun To Be With—Pretty Jewish professional Manhattanite - athletic, cultured, active. Seeks male, 50 plus. 6515 ✉ ☎

Single Black Man—Handsome, 51, professional - seeks mild-mannered, bright, white female who enjoys kissing and good conversation. Photo please. 3691 ✉

It's A Jungle—Let's get out! Handsome Jewish man, 33, very successful professional - seeks athletic, bright woman interested in cycling, hiking, kayaking, scuba, skiing, adventure travel and other fun. Note/photo. 8724 ✉

Ivy-Educated Business Professional—Creative, witty, 6'1", slim and very fit, seeks brainy, beautiful and tall woman, 20s-30s, to share romantic, intellectual, leisure and athletic pursuits. Photo/note. 6509 ✉

Holding Out For Mr. Right—Italian-American, professional female - bright, attractive, thin, dark hair and eyes, late 20s, dynamic personality - enjoys travel, sports, etc. Versatile - black tie to jeans. Seeks handsome, fit, very successful, educated male for serious relationship, who is living life to the fullest and is in search of his missing piece. Note/photo. 6476 ✉ ☎

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Very Handsome Jewish Executive—31, tall, athletic, seeks slim, attractive better half for friendship, sharing and more. Photo/phone/note. 8707 ✉

Attractive, Slim Woman—39, nonpracticing Catholic, who loves to ski, dance, eat, drink and be merry - seeks male, 35-45, who is sincere, spontaneous and loves animals. Nonsmoker. Photo/phone. 6477 ✉

Spiritual Woman—Desires metaphysical man to share life on the personal growth path. Prefer: caring and warmhearted, psychologically aware and insightful, intellectually adventurous, and involved in a career he enjoys. I am a social worker who is also musical, artistic - like to hike, ski, and maintain a healthy lifestyle. 40s-50s preferred. Letter/photo. 6461 ✉ ☎

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I'm Looking For A Romance—On the tennis courts with a slim, athletic female. Please be high intermediate. I'm 51, slim, with an easygoing nature. Photo would be nice. Westchester. 8732 ✉ ☎

Extraordinary Gentleman—Intelligent, handsome, athletic, affluent, self-confident, high-energy Wasp, young 51, corporate owner, extremely fit, 6'1", 175, good sense of humor - loves kids, very selective. Seeks bright, slender (model's figure), energetic, 37-44, very attractive, athletic, 5'6" or over, nonsmoking, semi-sane all-American lady (CT/NYC). I'm looking for more than a date or dinner partner. I'm looking for a quality lady whose business reflects a spontaneous life style, to share my active, zany, fun, extravagant life. If you're as hesitant to answer this ad as I was to place it, and you are fun to be with, let's get together. Send brief bio/phone; recent photo a must. 6489 ✉

Easygoing, Honest And Adventurous—Jewish male, 5'11", 160 lbs, in mid 40s, who is good-looking and successful - looking to meet a pretty woman with similar qualities for a lasting relationship. Note/phone/photo appreciated. 3696 ✉

Not Seeking Security—But mature man with time to share with attractive, 50-plus lady with varied interests. 8714 ✉

Truly A Gem—Optimistic and empathetic, professional, Jewish (nonreligious) woman with beauty, brains and a great sense of humor! I enjoy music, theater, hiking, dancing, spontaneous adventures, cuddling, and the NY Times crossword puzzle. Me: 34, 5'9", shapely brunette. You: 32-45, tall, intelligent, self-confident, comfortable in jeans or black tie, love to laugh, and emotionally ready to contemplate marriage and family. Go for it! Note/photo/phone. 6493 ✉ ☎

Tall, Pretty, Western Redhead—40s, full of warmth and affection, looking for someone to love for life - who adores the country, sea, being active, and is up for it! Being cute, bright and whimsical also helps. Photo/phone. 3677 ✉

Male Psychotherapist—34, 5'9 1/2", handsome, athletic, affectionate, with good sense of humor, seeking attractive, vivacious, sensitive, 25-35 female with good sense of humor, open to becoming best friend/lover/wife. Photo/note. 8704 ✉

Warm And Romantic—Single white male, young 44, very fit, athletic runner, successful Wall Streeter - seeks passionate and sensual female for romance, fun and adventure. Note/photo, please. 3682 ✉

Madonna—You haven't met everyone. Music producer, Kevin Costner-type, 36, 5'8", 135, seeks female entertainment attorney/A&R exec/singer/actress for love, life and forever. 3683 ✉

Young 58-Year-Old Grandma—Warm, funny, slender and pretty - yearns for joyous second half. 3692 ✉

Caring, Cultured, Classy—Attractive gal, 58, seeks intelligent, fun-loving, successful and special Jewish man. 6502 ✉

Attractive, Lively Professional Lady—Seeks active nonsmoker, 55-65, for love and companionship. 8719 ✉

Tall, Thin, Pretty Blond—Westchester female athlete seeks Westchester male athlete with good health, character and fun personality, and skills in tennis or golf or skiing, 55-65. Photo. 8708 ✉

Hellenic, Stunning Professional—Who knows how to love a man, seeks Jewish MD/DDS/JD, over 40, who knows how to love a woman for keeps. 8717 ✉ ☎

Tall Female Lawyer—43, seeking senior lawyer or senior executive with view to marriage. 8711 ✉

Bright, NY Health Professional—Female, 35, seeks professional black male, 36-40, nonsmoker, with a sense of humor, who enjoys theater, movies and travel. Photo/note/phone appreciated. 6504 ✉

Funny Girl—Pretty, talented, Jewish, 31, seeks handsome, sincere, nonsmoking Jewish man, 29-36. Note/photo. 8716 ✉

Outdoors-Lover—Seeks urbane mountain man. Vivacious, curvaceous, loquacious, audacious, independent professional, 34, seeks self-aware, fun-loving nonsmoker, 32-40, for hiking, rock-scrambling, rollerblading, skiing, dancing, companionship, fun and romance. No bungee jumpers! Note/photo. 6499 ✉

Very Pretty Blond—Blue-eyed, 5'5", 112 lbs, hunkette, survived Catholic schools, just 39, looking for Christian guy with nice build and strong moral fiber. 6482 ✉

Beautiful, Sensuous MBA—Petite, slim white, with dynamic personality, looking for lifetime partner, preferably Jewish 32-50. Photo/phone/note. No smoker please. 8709 ✉ ☎

Good-Hearted, Handsome MD—3 Passions include movies, music and wor ing out. I'm successful, honest and roma tic. Looking for an intelligent, very attra ive woman for relationship. Photo plea 6483 ✉

Effervescent, Energetic, Artistic Athletic professional woman seeks wa 40s-plus male to grow old with. Ph note. 8715 ✉

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Asian-American Professional—20-something - loves sports, '60s music. Looking for warm, outgoing, attractive girl - 20-something, with sense of humor, similar interests. Send photo. 8710 ✉ ☎

Pretty, Petite Lady—Passionate about Latin dancing, the ocean, physical fitness, foreign films - seeks male (55-65). 8726 ✉

Romantic, Kind Physician—38, Jewish, from the Jersey shore, who is handsome, athletic and fit - enjoys sports, theater and dining - seeks intelligent, attractive Jewish 'emale who is marriage and family-riented, for happily ever-after. Let's make ach other happy and proud as peacocks rever. Note/photo/phone. 6500 ✉

oks Like Doctor Zhivago—Only, I'm , investment banker, financially secure, cently moved to NY from Europe, athic, former soccer player, very handme. Looking for a very pretty woman, del looks, 20-29. No picture - no reonse. 8727 ✉

PD Officer Wanted—By gorgeous nd, 5'5", long hair, slim, sexy, classy, cated. Seeks MOS, active/retired, te, 40s-50s, handsome, single, sane, for ionship. Photo/phone. 8728 ✉

y Redhead—Big blue eyes, fit, 39, h, successful Macintosh consultant/ r, confident, caring, witty - loves ng out, sports, the arts. Seeks the of her life: he's handsome, pronal, 30-48, and has something in on with the above. Note and photo t. 6512 ✉ ☎

Male Attorney—30, 5'6", bright, looking, funny, honest (nonsmoker/ - nonreligious). Seeks warm, bright, woman, 25-31 (nonsmoker/nonus), for dinners, movies, theater, the , and mostly romance and laughter - mmer and beyond. A small plus if ke running in Central Park. A big if you like strolling just about any- Note/photo. 8729 ✉

ome Jewish Professional—40, with l sense of humor - looking for pretty n, 22-36. Photo helpful. 8703 ✉

ologist: Tall, (914)—50, Jewish, unntious, accepting - seeks compatible an. Photo. 8734 ✉

Attractive, Romantic, Sexy—Warm, unpretentious, sincere, classy, European bred, educated, ever-youthful 60, widow, 5'5". Loves classics, art, entertaining at home. Seeks Jewish, quality man (60-70), to brighten our tomorrows. 6505 ✉

Tall, Slim, Attractive Redhead—Successful, creative, fun. Love the arts, tennis, family, friends, one special guy. Protestant, not observant. 45 plus. Send note/phone/photo. 3698 ✉

Your Needle—In the haystack? Handsome, 38, 5'10", never married, accomplished Jewish CEO of well-known company - has achieved career and financial goals and seeks lovely woman, 20s or 30s, to enjoy life, family and friendship. Uncommon sense of fun and style, warmth and presence appreciated. Must be communicative and honest. A great smile with fiendish grin a plus. Thoughtful responses will not be disappointed. Phone/photo a must. 6507 ✉

Male, 35, 5'10"—Member of prestigious profession, seeks family-minded professional lady. Phone/photo/note please. 3703 ✉

Black Professional Man—40s, handsome, super-intelligent, super-successful. I love the arts, travel, sports and adventure. I want to meet a warm, intelligent, loving and pretty woman to share my life with. Race or religion do not matter. Please send a photo and phone number. 3704 ✉

Handsome Doctor/Composer—Practices medicine and piano daily. Just 40, looks 30, thank God for the gym. Seeks marriage-minded beauty, 25-35, with body and soul. Photo helps. 6513 ✉

Golden Opportunity—Bright, attractive, professional Jewish male, 38, who enjoys sports, traveling, music and dining out, is seeking a down-to-earth, sincere woman for a compatible relationship. Photo appreciated. 3694 ✉ ☎

Tall, Fun And Sexy—Nice guy, great smile, lots of fun, passionate, Christian. Loves to travel. Reader, well-built, 43. Looking for a woman with a great heart. Photo please. 6518 ✉

Very Pretty, LI Professional Lady—5'8", seeks handsome, successful man, 45-65. Photo/note, please. 6497 ✉

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Manhattanophile—46, 5'10", 180. Likes: restaurants, dry wit, fashion. Dislikes: too expensive to list. Seeks extremely pretty lady, up to 38, nonsmoker. Note with age, photo and phone. 6519 ✉

Tall, Slender, Pretty Woman—33, with inner elegance. Lived overseas, Ivy grad, has diverse interests. Would like to meet a tall, interesting man (30-40), who is good-hearted, has intellectual curiosity, and likes to have fun. Photo/phone. 6511 ✉

Serious Fun With Classic Beauty—Intelligent, energetic, fun-loving, Irish-Italian female artist, 43, with a variety of interests, is looking for an attractive, outgoing, unpretentious man with a keen intellect and sense of humor. Let's follow our best instincts - in the city and out, in work and play, in body and spirit. Children okay - I have none. Note/photo/phone. 6460 ✉

Japanese Princess Is Sought—By king of Persia (36, 6'2"). Your palace will be in my heart. Your empire will be my love. 6480 ✉

Handsome Indian Physician—30, 5'11", sincere, friendly, seeks single female, 20-30. 6469 ✉ ☎

Successful Black Guy—40, handsome, fair-skinned, tall, trim, athletic, outgoing, considerate, classy. Seeks shapely, fit, attractive, loving woman, under 33, with similar values. Any race. Photo a must. 8712 ✉

Attractive, Easygoing, Smart—Professional woman, 36, seeks relaxed, fun-loving man with warmth, brains and humor. Photo/self-portrait a plus. 3706 ☎

100% Truth—Cute, humorous, bright, slim, 30, Jewish female - seeks nonsmoking, down-to-earth, honest, outgoing male to share life's future Kodak moments. Note/photo/phone. 8713 ✉

Greenwich, CT Marketing Executive—34, white, single, 6', 160 lbs - wants to meet a successful, health-conscious woman (24-38) with a sense of humor. Note/photo appreciated! 3684 ✉

Pretty Blond—31, slim, educated, traditional values - seeks attractive, successful man for lasting relationship. Catholic a plus. Photo. 3685 ✉

Beautiful, Blue-Eyed Dancer—39, seeks established gentleman for marriage and family. Note/phone appreciated. 6487 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 744

BY MARY ANN MADDEN

Summer proved uncongenial. Like the hero, she felt diminished. She had taken tea with the Queen, who, nursing a child, stabbing at sugared cakes with a tiny silver fork in her free hand, chattered of Giorno the dwarf, condemned for his refusal to attend the King as his majesty shot caged nightingales. She felt a frisson of—what?—of melancholy for the little fellow. Perhaps she might make a pretty song of it: Athena becomes Giorno. A tiny corpse. Yes! The Cavaliere would be pleased. (Rather as if an unremarkable Off Off Broadway production had moved overnight into the Vivian Beaumont.) Poignant autumn. She envisioned the hectic silk of her dress, the Attitude to be. She thought herself a gallant work in progress awaiting the glance, the approbation of a connoisseur.

Above, How I Spent My Summer Vacation, by Susan S*ntag. Competitors are invited to probe the subject of Summer's End in the style of any well-known person. (No more than 250 words.)

Results of Competition 741, in which you were asked for the opening lines of a star-on-star interview.

Report: Confusion as to what sort of interview we'd hoped for. The overwrought example anticipated a galaxy of entries from the Vanity Fair School of Journalism in which the reporter outshines the subject. Many of you are far too modest. Never mind. Those who waxed luxe and drippy done us proud. Favored subjects: Elvis, Wilt Chamberlain, Katharine Hepburn, Richard Nixon, Attila the Hun, Genghis Khan, the First Dog, the Competition Editor. Separate stories. If you take my meaning.

First Prize of two-year subscription to "New York" to:

Winona Ryder's in a major Fassbinder fix. We are walking through Tower Video's vast foreign-film section. Though occasionally seen in Mizrahi or Alaïa, today she chooses designer names easy to pronounce: torn Levi's and a green Gap pocket T. I help her lug all eight tapes of *Berlin Alexanderplatz* to the checkout. The clerk coolly informs us of the four-tape limit. Winona removes her sunglasses and exposes what most of Hollywood is calling The Stare. It's the stare that says, "I can hold my own with Coppola and Scorsese." It's the stare of pole fire, a stare befitting an actress balancing on the spit of the barbecue. Moments later, Winona carries yellow plastic bags with tall and narrow red letters. One on each arm. Four Fassbinders per bag.

Jeff Tenzer, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

The front door of the downtown loft was ajar when I arrived. On purpose, evidently, as the Dead Milkmen at top volume rendered the doorbell useless. I entered and halloed, and twenty feet away from me stood all 6′6″ of him, resplendent in orange striped pajama bottoms, juggling a half-dozen flaming toilet plungers in time to the, ah, music. It's a day of rest for Penn Jillette.

Marlene Anderka, Cambridge, Mass.

She looks a tad worn, almost old, even in the subdued light of Spago. The still-ebony hair, the ivory skin, the ruby-red lips. The puffed sleeve fans out a bit as she stubs out an unsmoked Carlton Menthol 120. She manages a pearl-sad smile. "The dwarves get me down," she says.

Tom Morrow, N.Y.C.

It was early. Too early. My coffee hadn't kicked in yet, and I was fighting the urge to rub my eyes. He was looking too much like Frank Perdue, and I didn't want to ruin the whole interview by screwing up his name. "Sir, since your campaign began, why is it you prefer Ross over H. Ross?" Instantly the smile disappeared; the bright, amused twinkling eyes darkened. But he recovered quickly, recrossed his legs, and reclaimed most of his smile. "Don't you find that interesting?" He paused, for effect, of course. "The more impatient the press becomes, prematurely demanding concrete plans of action from me, the more irrelevant their questions become." His smile brightened further. "Well, Mr., er, sir, I just thought we'd start on a lighter note." He winked at me. "You know what my daddy used to say about starting on lighter notes?" "Huh? No, what did he say?" His smile was back in its full, regal, cat's-got-the-canary glory. "I don't know. But we've got to do something about that situation." "Thanks, Mr. Perdue."

David Schneider, N.Y.C.

And Honorable Mention to:

Arriving at the trendy West Side eatery a few minutes before the appointed hour, I stopped at the teak-paneled bar to nurse a perfectly iced seven-to-one martini and some organic rye flakes, watching the fashionably dressed crowd negotiate deals, liaisons, relationships, and more. Unfortunately, Mandy didn't show.

Sheila B. Blume, M.D.,
Sayville, N.Y.

It looked just like her, sitting in the front seat of a red BMW. Wrapped in a tan trench, our subject had to be cajoled into the entryway of Sfuzzi. After all, it's hard not to draw stares while wearing a black lace semi-transparent long dress to late lunch. Late lunch was a matter of choice. The preferred venue for subdued lighting and a person who needs one and a half hours to apply makeup. In the star tradition, lasagn was eschewed for a small amount of romaine, dressing on the side. Fortified b red wine and a quick but loving glance a his white-blond reflection in the mirror, impersonator Jimmy James purred as if on cue.

Michele Meyer, Houston, Tex

Scotch on the rocks, a double. Just wha you'd expect. Pack of Camels on the table–unfiltered, of course. He fixes his langui gaze on me. Even through the tinted glasse I can see the heavy-lidded road-map eye "Is this going to be a tough interview?" ask. "Nah," he says. "I'm a pussyca Mitchum. Man's man.

Trip Plymale, N.Y

The minimalist perfection of the small ro made me yearn for simpler things. The severity of her clothing superbly com mented the famous face . . . still posses the ageless look of the ultra-pampered, tra-rich. "Less is more" flickered thro my mind as I murmured, "Do you miss York, Leona?"

Bernard Hamel, Holyoke, M

King of the Wild Frontier or no King Wild Frontier, any patron of Regine's quired to abide by the dress code, a seems that my interviewee's matted skin cap and well-worn buckskins fumed with the pong of a thousand grizzlies) do not pass muster with the lishment's tight-lipped maître d'hotel. are forced to take our conversatio where, and we end up on a park (where I take care to sit upwind). out my notebook, clear my throat, a gin. "The Alamo must have been a disappointment for you, Davy. Can about it?"

Bob Walser, Minneapolis,

Actress, entrepreneuse, compan America's wealthiest men, she's al things and more. Sweeping into the theater dressing room, she asks oft-imitated accent, "So, dahlin shall ve talk about first? Merf vigs?"

Naomi Fr
Shaker Heights,

Here's one writer whose working space is devoid of a fax machine, word processor, answering machine, and even a phone. No Xerox. No typewriter. Not even a pen—his family manufactures pencils, and pencils are good enough for him, by damn. He's as crusty as a week-old baguette, and though he's an outdoorsy type, you'll never catch him hugging a tree. I turned on my Sony, crossed my legs, and asked the first question: "Hank, level with me. Don't you get lonely out here in Walden?"

David English,
West Somerville, Mass.

When one first meets him, he is, of course, nothing to look at. It is only when he sinks into the sofa cushions that he makes his first impression. Nervously, I begin. "Is your wife invisible, too?" "Yes," he replies, "but we don't see much of each other."

Charles Lubetkin, Springfield, N.J.

I was waiting outside the Riverdale Video Arcade (formerly the Choclit Shop) when I suddenly heard a brief chirping sound like somebody wooing a chipmunk. It was Archie Andrews switching on his car alarm. He shambled over, flashing his familiar toothy grin, and thrust out a hand in greeting. What's Archie like in middle age? A shade paunchy, jowly, and graying—pin-striped and necktied—and driving a silver Mercedes nstead of his old jalopy. A Mercedes with a *ar alarm,* for chrissake! Boy . . . is it ever not 1958 anymore.

Jan Leary, Winnetka, Ill.

sandals, a white robe, and a sweat band, appears to be the perfect desert traveler. have two major regrets in my life," he voleers. "One, that I picked the only spot in Middle East with no oil, and two, that I one of those tablets."

Dr. and Mrs. Myron Leiman,
Mineola, N.Y.

re was an empty champagne bottle in the ed coffin. Madame was stitching the hem gown and had artfully stuck pins and a le with dangling red thread into her len leg. A hairbrush that had tamed halolike mane lay on the hotel bed to an open bag of hundred-dollar pieces. It was early afternoon, yet the Sarah looked tired. "You 'ave a ful lady friend, yes?" she asked. I o forget that she had once been a ute.

John Michael Tribelli, N.Y.C.

arcy did not return calls.

L. Soth, Northfield, Minn.

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ition Rules: TYPEWRITTEN POSTCARDS SIBLE, PLEASE. ONE ENTRY ONLY e sent to Competition Number 744, *New* gazine, 755 Second Avenue, New York, N.Y. 98. It must be received by September 4. Edisions are final, and all entries become the of *New York.* First-prize winners will receive subscriptions to *New York,* and runners-up ive one-year subscriptions. Results and winmes will appear in the October 5 issue. Out postmarks are given three days' grace.

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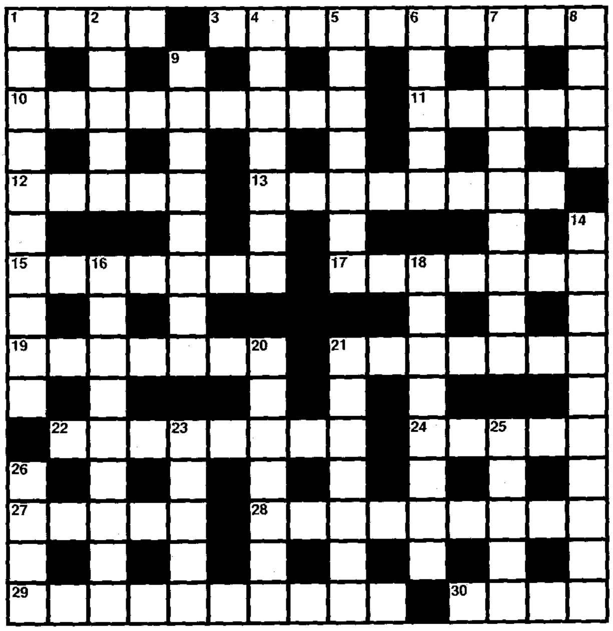
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Say nothing—but act (4)
3 School for the marksman? (10)
10 A gun stole off to get some food (9)
11 Poetry to read say in cathedral (5)
12 Drive about in the van (5)
13 Fancy a catalogue? Here’s one aiming for perfection (8)
15 Moulding a vegetable (frozen) (7)
17 New trend set by the Roman twister (7)
19 Fruit assortment received by the ordinary seaman (7)
21 Bag more change and there’s a trading hold-up (7)
22 Polite requests made by a worker (8)
24 Follow directions—bring a suit (5)
27 Drink, and so delay letters for the queen (5)
28 People love laughing at him! (9)
29 Conflict with the party about a racket (10)
30 A ripping result! (4)



DOWN

1 The macho element that’s delinquent (10)
2 Many in gold appear inferior (5)
4 Awaken interest in an outstanding part of a church (7)
5 Within the family circle men try to be indulgent (7)
6 Sheep pounds in town (5)
7 Making an official note in thanks more certain (9)
8 Fish emitting light? (4)
9 The fellow to phone for protection (8)
14 The French rise to receive a woman generally (10)
16 A peer among the Conservatives gives warning to followers (4,5)
18 Head minor English aristocracy (8)
20 Mounted sportsmen, given guidance, found accommodation for the horses (7)
21 A drawer made in Crete possibly (7)
23 She sees money turned over about five (5)
25 Coppers entering the place can cause ill-feeling (5)
26 Get together clobber (4)

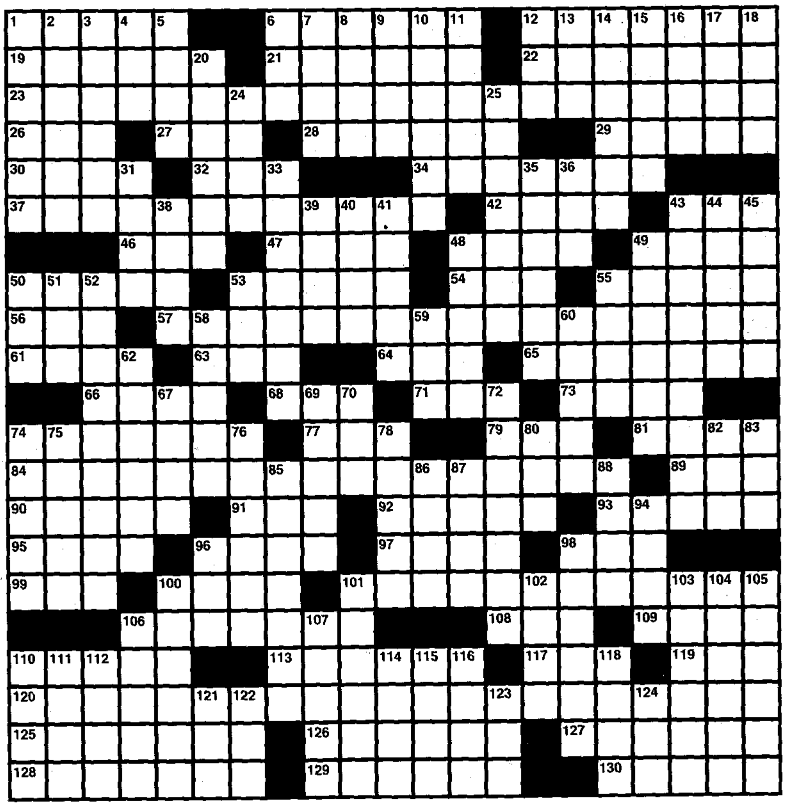
‘POTPOURRI’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

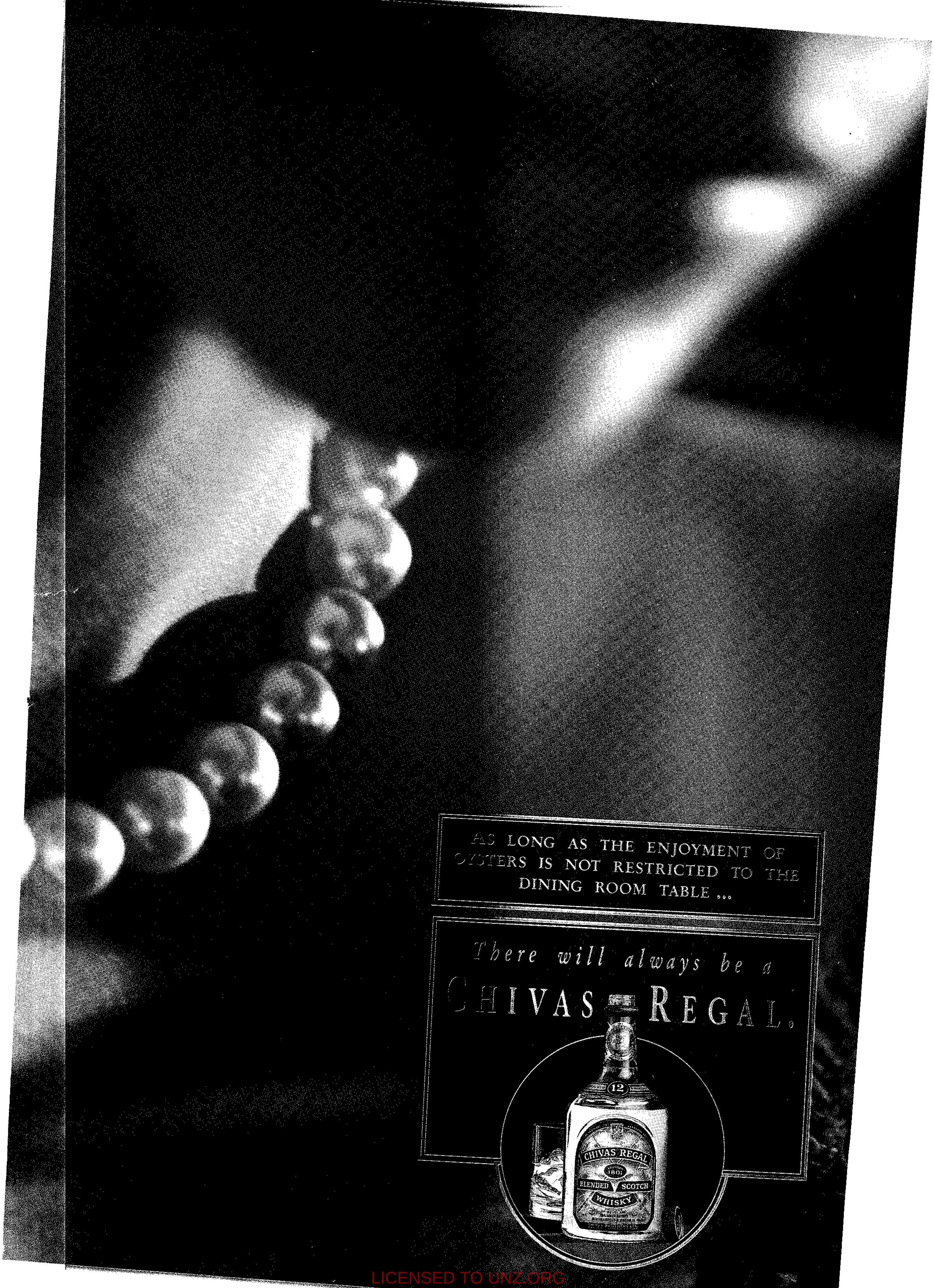
1 Type of racehorse
6 Decorous
12 Actor Brazzi
19 Handsome one
21 Portugal’s second city
22 Swears in as aide
23 Definition of MISTLETOE?
26 N.Y.C. subway line
27 Before quattro
28 Inscribed pillars
29 Mountains between Europe and Asia
30 “Did you ever —— lassie?”
32 Galway lake
34 Oval
37 Definition of PHLOX?
42 Poker prerequisite
43 Middle of a simile
46 Margery of a rhyme
47 Family name in baseball
48 “—— small world”
49 FBI guy
50 Labor-leader Chavez
53 Particulars
54 Prevarication
55 Wax eloquent
56 Circle segment
57 Definition of CAMELLIA?
61 Chez Scarlett
63 Novelist Rand
64 Hither’s go-with
65 Allowance
66 On —— with (equally qualified)
68 What limos guzzle
71 “Unforgettable” Cole
73 Pour, as rain
74 More shaggy
77 Conducted
79 Citrus drink
81 Utah’s lily
84 Definition of HIBISCUS?
89 This minute
90 Golf-shoe attachment
91 “Old” London theater
92 Skin-lotion plants
93 Biggie of myth
95 “Tea and Sympathy” actress
96 All the cards
97 Bazaar
98 Palindromic parent
99 Draft org.
100 Pizarro’s conquest
101 Definition of HOLLYHOCK?
106 Spot-removal expert
108 Carrie or Louis
109 Dam’s mate
110 Chocolate’s ancestry
113 Alonso of ballet
117 Symbol of slipperiness
119 Checkers choice
120 Definition of FLOWERS?
125 Claimed to be true
126 Kind of diplomacy
127 Posture
128 Mollifies
129 Logs in
130 States of exhilaration

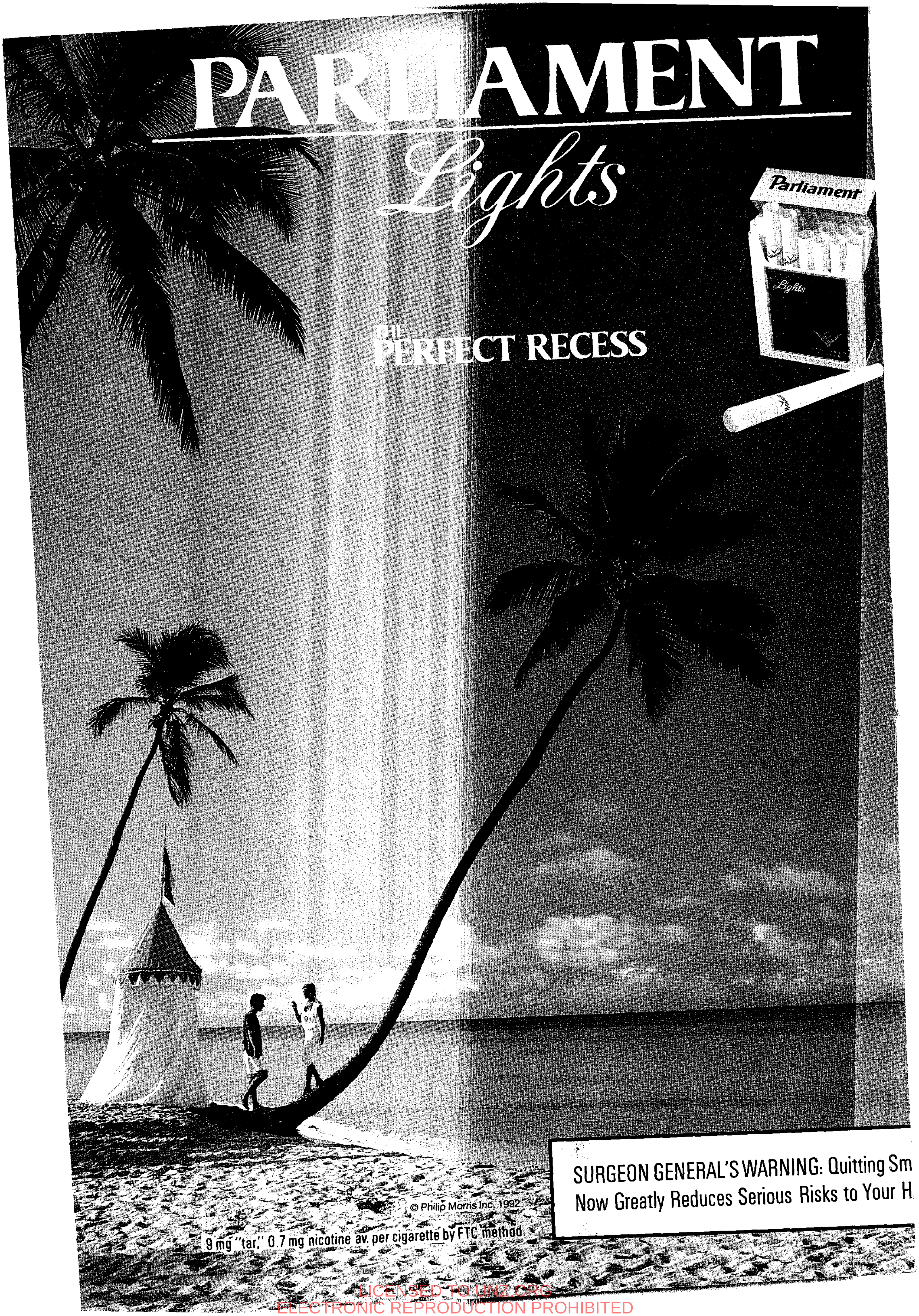
DOWN

1 Church district
2 Renée of the silents
3 Whirlybird
4 Opposite of WSW
5 Schism
6 Use a squeegee
7 Major composition
8 Blockhead
9 Literary Gardner
10 Revolving entryways
11 Of sound quality
12 Vitamin-bottle info.
13 “—— the ramparts we watched”
13 Matchmaker’s find
15 A Bolivian capital
16 Aleutian island east of Adak
17 U.S. artist Alice
18 Drying kilns: Var.
20 Juliet’s “sweet”emotion
24 Coral formation
25 Aspic ingredient
31 Po tributary
33 Letting up
35 Map details
36 Home-school co-op
38 Delhi dress
39 “—— a Song Go Out . . .”
40 “Arrivederci” city
41 Like neglected furniture
43 Astonished feeling
44 Beelzebub
45 At —— (over)
48 Zsa Zsa’s compatri
49 Wine source
50 “Tin Roof” walker
51 Epoch
52 Eager boxers
53 College League
55 Tom Joad was on
58 Nostrils
59 Cyclotron particl
60 Furry swimmer
62 Show one’s face
67 “—— it the trutl
69 Smart ——
70 Wine designatio
72 Sit one out
74 Collar sites
75 Wheel shafts
76 TV’s Geraldo
78 “The Subject W Roses,” e.g.
80 —— Moines
82 Malabar Coast
83 Be the propriet
85 Andes wool-be
86 What there ou
87 Ear that we ea
88 Headliner
94 Caesar’s bad
96 Aberdeen’s r
98 Nerds
100 Deere produ
101 Bastille
102 Colleague of Across
103 Ventilating
104 Doughboy’s
105 Protects a be
106 Academy stu
107 Escape detec
110 I.R.S. go-bet
111 Younger Gu
112 Neighbor of
114 Gael
115 Between jol
116 A ways awa
118 Thin strip c
121 Charlie, in c
122 Grid goals:
123 Words in alt
124 Chiang —-sh



Solutions to last week’s puzzles appear on


AS LONG AS THE ENJOYMENT OF OYSTERS IS NOT RESTRICTED TO THE DINING ROOM TABLE ...
There will always be a
CHIVAS REGAL.
12
CHIVAS REGAL
1801
BLENDED SCOTCH
WHISKY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SURGEON GENERAL'S WARNING: Quitting Sm
Now Greatly Reduces Serious Risks to Your H

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9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method